VOGUE

SPRING FUTURES
IN FASHIONS,
CORSETS, LINGERIE

**ADVANCE
RETAIL
TRADE
EDITION**

Incorporating Vanity Fair
February 15, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
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QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
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Look for this label ... it identifies
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FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

February 15th: Spring futures in fashion

VOGUE TRADE EDITION

PLEASE NOTE! This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

1 *To sell suits plus . . .*

This spring gives every promise of being a good one for the suit department. There is new emphasis on detail, new interest in fabric; there is often a good price story to tell. As always, suit promotions open profitable doors to accessory sales. Pages 96 through 105 show some of the good/new "suit satellites"; spring pluses that give any costume the look of spring, 1949. To note: the sailor and cartwheel hat; the dotted scarf; pearls in bibs; shell shoes; bags. Underlying everything: the new and lightweight corset.

Vogue suggests . . .

. . . windows based on our fashion-selling point, "suits and satellites". Show new spring suits. With them, make a point of Vogue's accessory ideas (the polka dot hat, long pearls, white touches) to give impetus to extra fashion sales.

. . . emphasizing the "new suit system" by keeping a small stock of accessories in suit departments. Let customers try these with their suits.

. . . using Vogue's "What-to-wear-with-what" chart, page 5 of the February 1 Trade Edition, for suggestive selling; in fitting rooms.

2 *To sell coats . . .*

Coats this spring follow three good lines: free-falling, fitted or brief. They are marked for spring, 1949, and sales by their good details and fashion colours . . . "*Spring coats to belt or not*": the shape for "everyone", with a waistline-potential, bold collars, flared cuffs. "*Coats to fit*" have the most-important look of a dress, through waist-hugging fit, collar-to-hemline buttoning. "*Brief and Yellow, Inc.*" shows the short cut in coats —from clutch to flared shapes. Colour note: yellow.

Vogue suggests . . .

. . . showing the *dress*-like look of this spring's coats in window displays. Coordinate them with accessories that emphasize the *costume*-look.

. . . a coat advertisement headlined, "Vogue says: this spring, the coat is a costume"; make copy points of the plotted grace of "dress-coats".

. . . using Vogue's "Brief and yellow" theme as part of any promotion scheduled for blond ready-to-wear and accessories.

3 *To sell lingerie . . .*

Colour has become one of the most effective handles for selling all merchandise this year. And blue—in lingerie as in ready-to-wear—can be stimulating, important. Vogue's pages 108 through 111 show "*Blue Beneath*": slips, petticoats, brassières, nightdresses that range from navy to palest chalk blue. All have quality at a price.

Vogue suggests . . .

. . . blue-lingerie promotions to fit into current promotions of the whole blue family. You might screen off part of ready-to-wear windows showing blue costumes. "Behind" the screen but plainly visible: a mannequin in blue lingerie. Send for the card—"Vogue says: lingerie story: blue beneath".

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

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4 To sell corsets

"Fit not force" is the key to corseting this spring. Vogue's report, "New control systems", pages 112 through 115, shows some of the best light-weight corsets that combine maximum control with a minimum of boning and contrition. As always, they are part of the fashion picture, achieve the soft and natural contour of this year's fashion. To note: the strapless brassière, the corselette—important now for daytime wear with midriffed dresses.

Vogue suggests . . .

. . . an advertisement headlined, Vogue says: "Fashion beneath: gentle but strong". Point up light-weight materials, boneless construction, *comfort.*

. . . a sales meeting of all ready-to-wear departments to show the importance of "the fashion beneath".

Won't you send us tear sheets of newspaper advertisements and photographs of displays using Vogue themes and promotional ideas?

MEMO FOR MARCH:

carpet fashion opening

From March 1st to March 10th stores from Boston to Seattle will promote the *fashion news* in wool carpets and rugs. The Carpet Institute of America is helping to plan a country-wide "floor show". The *why:* to tell and sell American women the post-war news in carpet textures, weaves, colours. To make customers conscious of the new and handsome designs in even the less expensive carpets. The *how:* through an extensive advertising campaign by carpet manufacturers in national magazines. Through tie-in store promotions. And to help retailers make the most of this national advertising campaign, the Institute offers a plan book of advertising, display and fashion show ideas. Yours for asking:

FRED ELDEAN ORGANIZATION, 670 FIFTH AVENUE, NEW YORK, N. Y.

To sell fashion, quote

VOGUE

Use these quotations in advertising and on window and departmental cards. Your release date: February 17th East and West of the Mississippi.

. . . to sell suits and accessories

VOGUE SAYS: "Spring suit: plunging neckline"
VOGUE SAYS: "Glen-plaid suit: spring traditional"
VOGUE SAYS: "Spring suit: sturdy men's-wear"
VOGUE SAYS: "Suit for spring: belted"
VOGUE SAYS: "Fly-away jacket: slated for success"
VOGUE SAYS: "Accessories make a suit a dozen costumes"
VOGUE SAYS: "Pearls mark tweeds for town"
VOGUE SAYS: "Plus for a suit: a rose"
VOGUE SAYS: "Polka dots: plus for spring"
VOGUE SAYS: "Change the mood of a suit with a hat"
VOGUE SAYS: "Hat for a suit: strict straw sailor"

. . . to sell corsets and lingerie

VOGUE SAYS: "New control: fit not force"
VOGUE SAYS: "Shaped for spring: high-riding girdle"
VOGUE SAYS: "New girdles: no-pressure group"
VOGUE SAYS: "Spring corset: delicate, diplomatic"
VOGUE SAYS: "Pretty pieces: spring corsets"
VOGUE SAYS: "Plan a new figure for spring"
VOGUE SAYS: "Pretty petticoats: pale pastels"
VOGUE SAYS: "Pale blue nightdress: lace-touched"
VOGUE SAYS: "Blue begins the fashion beneath"
VOGUE SAYS: "New corsets: light, capable"

. . . to sell coats

VOGUE SAYS: "Spring coat: belted-in"
VOGUE SAYS: "Fitted spring coat: look of a dress"
VOGUE SAYS: "Spring coats have spreading skirts"
VOGUE SAYS: "Dress-coat: navy-blue reefer"
VOGUE SAYS: "Spring coats take a short cut"
VOGUE SAYS: "Spring coat: brief and yellow"

These new "VOGUE SAYS" cards may be ordered without charge on 16" x 20" unmounted display sheets. Check the number wanted and mail this coupon (2/15).

VOGUE SAYS: "THIS SPRING, A COAT IS A COSTUME" ☐
VOGUE SAYS: "SPRING COATS: TAWNY TONES" ☐
VOGUE SAYS: "A BLOUSE GIVES LIFE TO A SUIT" ☐
VOGUE SAYS: "NECKLINE NEWS: A BIB OF PEARLS" ☐
VOGUE SAYS: "LINGERIE STORY: BLUE BENEATH" ☐
VOGUE SAYS: "THE PETTICOAT CONTINUES" ☐
VOGUE SAYS: "FASHION BENEATH: GENTLE BUT STRONG" ☐
VOGUE SAYS: "SMALL WONDER: LIGHT, STRONG GIRDLE" ☐

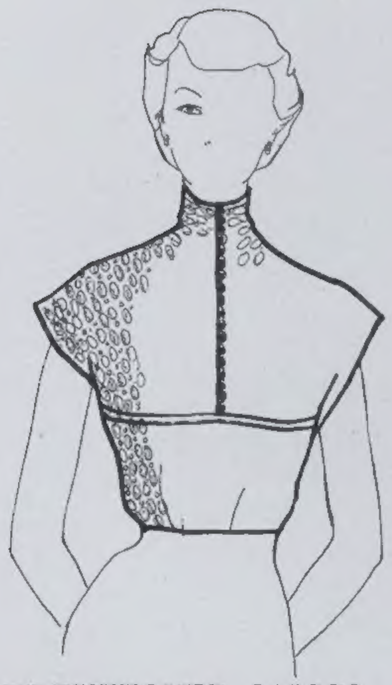
Name_____
Store Name_____
Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

Vogue reports:

SPRING BLOUSES

Blouses have a strong sales-potential for spring: the forecast of a good suit and separates season.
Watch for: the softer shirtwaist, more dropped shoulders.
Neckline-interest in the plunge and cardigan line, the revival of the pussy-cat bow.
A wide range of fabrics—the classics *plus* more silks, iridescents, textured cottons and nylon.
These colours: champagne tones, blues, clear pastels, white again—and again.
Polka dots—in all colours, all sizes.



HIGH-BUTTONED CALICO
Blue, red, gold, green. 32-38,
#1319, $3.75. Delivery: February/March
ADELAAR BROS. INC.
525 Seventh Avenue, NYC

SOFT NYLON, SOFT BOW
White, navy, blue, others. 12-20,
#896, $7.75. Delivery: 2 to 3 weeks
KRAINES, INC.
64 West 36th Street, NYC

NEWS: IRIDESCENT FABRIC
Rayon taffeta—gold, amethyst, others.
32-38, #7960, $3.75. Delivery: March
TEXTRON, INC.
401 Fifth Avenue, NYC

PUSSY-CAT BOW; SILK SURAH
Black dots on natural, toast, red. 10-18,
#635, $10.75. Delivery: February/March
BALLAD NOVELTIES INC.
491 Seventh Avenue, NYC

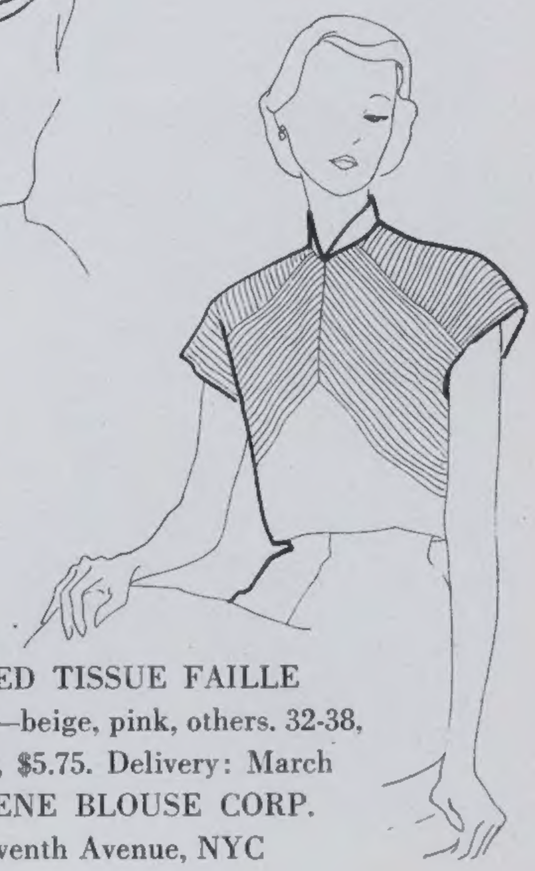
ORGANDY APPLIED TO RAYON CREPE
(Above) white only. 10-18, #634,
$5.75. Delivery: March/April
THE PAUL DU MONT BLOUSE CO.
101 West 37th Street, NYC

SOFT SCOOP; RAYON CREPE
(Left) Black, pink, others. 32-38,
#648, $3.75. Delivery: February/March
SIDNEY HELLER CO., INC.
525 Seventh Avenue, NYC

BE-FLOWERED BATISTE
(Left) white, maize, others. 30-38,
#593, $3.75. Delivery: March
THE OPERA BLOUSE, INC.
525 Seventh Avenue, NYC

SOFT-SHOULDERED SHANTUNG
(Above) natural, paprika, others. 10-20,
#364, $14.75. Delivery: March
PHIL-MAC, INC.
19 West 57th Street, NYC

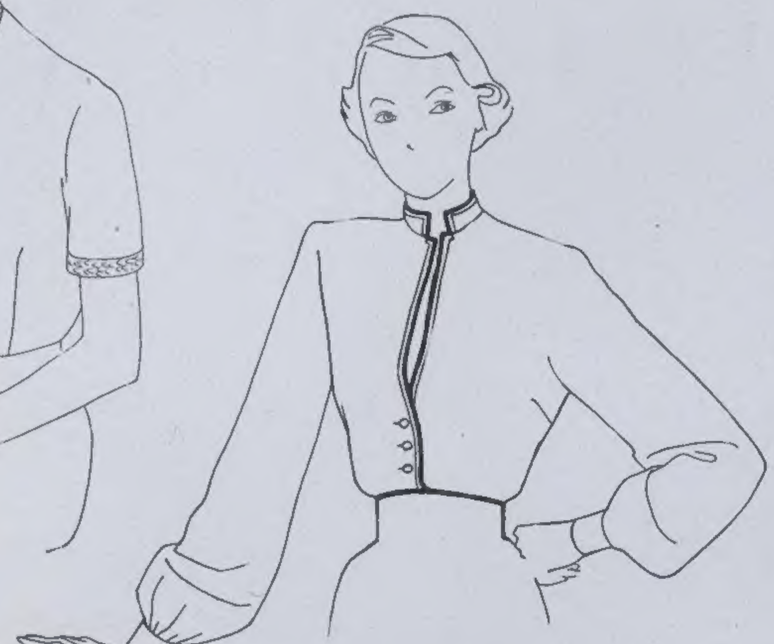
JEWEL NECK; TUCKED RAYON FAILLE
Flamingo, navy, apricot, others. 30-38,
#528, $8.75. Delivery: February/March
MORLOVE, INC.
525 Seventh Avenue, NYC



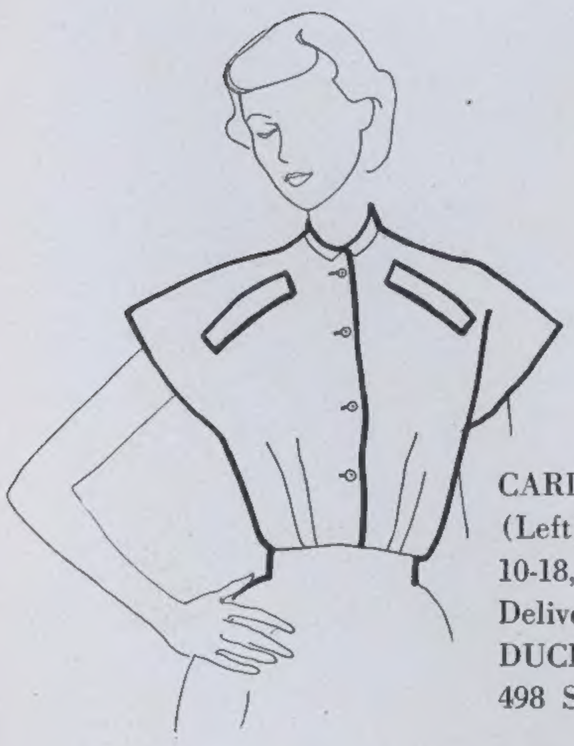
TUCKED TISSUE FAILLE
Rayon—beige, pink, others. 32-38,
#2616, $5.75. Delivery: March
ABALENE BLOUSE CORP.
525 Seventh Avenue, NYC

All prices quoted are wholesale

RIBBON-KNIT ON JERSEY CARDIGAN
Mauve/navy, beige/beige, blue/navy.
10-18, #670, $6.75. Delivery: February/March
OWEN-MORGAN, INC.
40 West 33rd Street, NYC



PLUNGING PIQUÉ
(Above) maize, apricot, others. 32-38, #900, $36.00 dozen. Delivery: March
ALICE STUART
525 Seventh Avenue, NYC

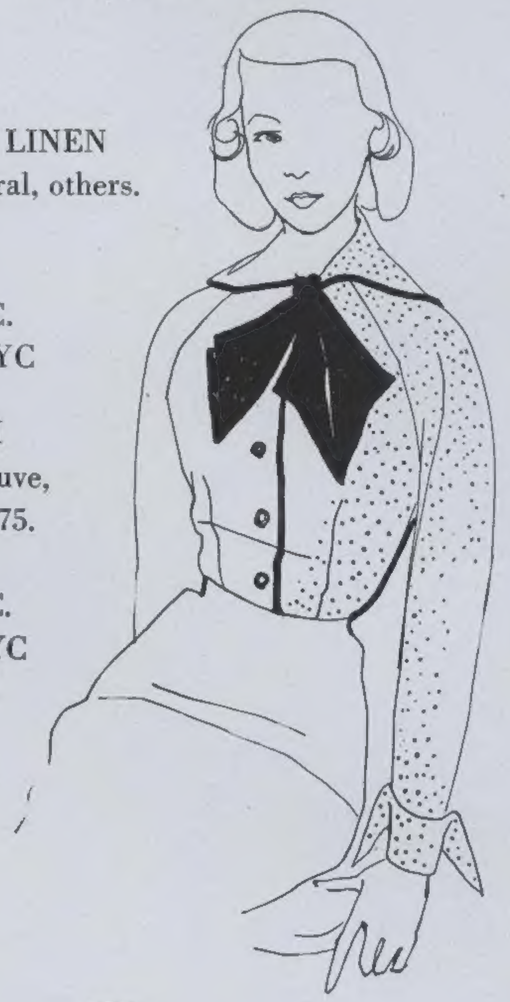


LOW-BUTTON MANDARIN NECK
Rayon crepe—white, mauve, others. 32-40, #3671, $3.00.
Delivery: February/March
MITCHELL & WEBER (Joan Kenley)
1372 Broadway, NYC

PLUNGE-NECK COTTON
Navy, clay brown, sand beige, others. 10-18, #969, $6.75.
Delivery: February/March
CABANA BEACHWEAR CO.
1410 Broadway, NYC

CARDIGAN IN IRISH LINEN
(Left) navy, maize, natural, others. 10-18, #1132LH, $8.75.
Delivery: March/April
DUCHESS ROYAL, INC.
498 Seventh Avenue, NYC

DOTTED SILK SURAH
(Right) navy, beige, mauve, others. 10-20, #382, $13.75.
Delivery: 3 to 4 weeks
DAVID CRYSTAL, INC.
498 Seventh Avenue, NYC



NICE NOTE: TUCKED YOKE
(Above) rayon crepe—pink, terra cotta, others. 32-38, #411, $3.00.
Delivery: February/March
K. WRAGGE CO., INC.
1372 Broadway, NYC

TUCKED BROADCLOTH SHIRT
Right: white, blue, mauve, beige. 10-18, #4025, $6.75. Delivery: March
PATRICIA SPAULDING & COMPANY
101 West 37th Street, NYC

SOFT SHIRT: LINEN
White with red/navy trim; all white. 32-38, #504, $12.50.
Delivery: February/March
BLOUSE DE JOUR
330 Fifth Avenue, NYC

RAYON FAILLE; SILK SET-IN
White with coloured dots. 32-44, #711, $6.75. Delivery: March
HELAINE SPORTSWEAR, INC.
491 Seventh Avenue, NYC

BACK-BUTTONED SHIRT
Rayon tissue faille—grey, lilac, others. 12-18, #744, $4.75.
Delivery: February/March
CASINO CLASSICS, INC.
526 Seventh Avenue, NYC

SOFT SHIRT: TEXTURED COTTON
White on white. 7-15, #4050, $5.75. Delivery: March/April
R. LOWENBAUM MFG. CO. (Jon McCauley)
2225 Locust Ave., St. Louis, Missouri

All prices quoted are wholesale

Italian address book

compiled by the editors of American and French Vogues. Reported here: Italy—important, expanding foreign market; its news in fashion resources (accessories, fabrics, decorative fabrics) from Milan, Florence, Rome. The already recognized and fast-growing handicraft industry is represented in New York by the House of Italian Handicrafts, Inc. This is the coordinating agency for the handicraft field, but its service and knowledge of *all* Italian markets are complete and available to all buyers.

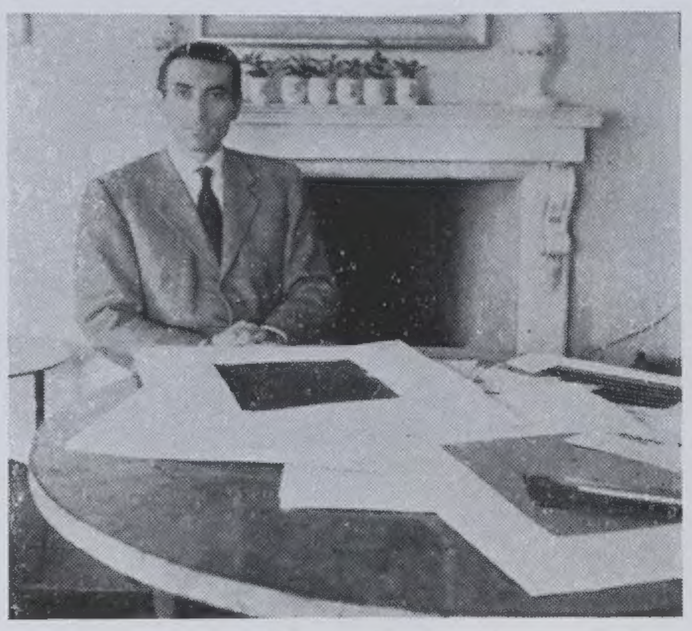
• For additional information write or visit Vogue's Merchandising Office in New York.

DRESS FABRICS:

unique in design and technique. Already attracting American and Parisian buyers.

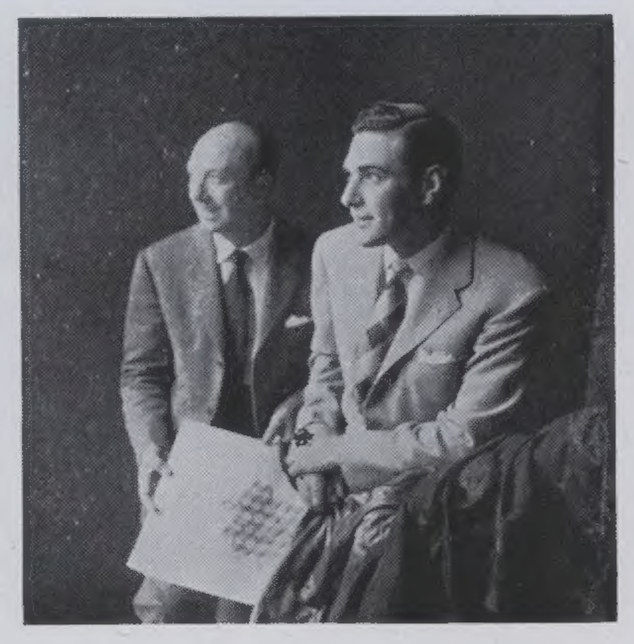
ADDITIONAL RESOURCES

Ambrosini, Via Garibaldi 10, Como
Camozzi & Bertolotti, Como
Parenti & Neneroni, Via Dante 2, Milan
Piero Fornasetti, Via Bazzani 14, Milan
S.A.T.A.M., Como
Gigia Bronzini, Carpenedo di Mestre, Venice



Romeo Toninelli: outstanding, imaginative designer and manufacturer of dress and interior decorating fabrics.

TONINELLI—1949
Via S. Andrea 8, Milan



Renzo and Ugo Gandini: important silk merchants making heavy double-faced satins, brocades, tussors, ottomans, wool jerseys, fleeces, worsteds, Egyptian cottons.

R. GANDINI
Via Durini 24, Milan

HANDWOVEN FABRICS: *creative, decorative. Outstanding—the designs, textures, colours.*

Fede Cheti: internationally known designer has exhibited in Sweden, Paris, the United States. Noteworthy: her dull-surface satins and modern hemp fabrics. Shown: view of her showroom.

FEDE CHETI
Via Manzoni 21, Milan

ADDITIONAL RESOURCES

Fantechi, Via Condotti 61, Rome
Mercedes Flores, Via Montebello 116, Rome
Tessitura di Rovezzano, 507 Via Aretina, Florence
Tessilarte, Via Toselli 98, Florence
Lisio, Via Dei Fossi 45, Florence
Gigia Bronzini, Carpenedo di Mestre, Venice

JEWELLERY: *news is in semi-precious jewels, in stone-cutting, in imaginative play of jewels, metals.*

Masenza: commissioned modern Italian artists, sculptors to do designs. Result (*right*): well-made, moderately priced gold and semi-precious jewellery.

G. MASENZA,
410 Corso Umberto, Rome

Piccini: gives a texture to hard stones (jade, quartz, onyx) via a new/old cutting method. Examples: *right.*

P. PICCINI,
Ponte Vecchio 23, Florence

ADDITIONAL RESOURCES

PRECIOUS JEWELLERY

Buccellati, Via Tornabuoni 9, Florence
Branches: Milan, Rome
Bulgari, Via Condotti 10, Rome
Furst, Via S. Nicolo da Tolentino 8, Rome
Massoni, Largo Goldoni, Rome
Gaetano Romagnoli, Via Condotti 24, Rome
Faraone Trabucco, Via Monte Napoleone 7, Milan

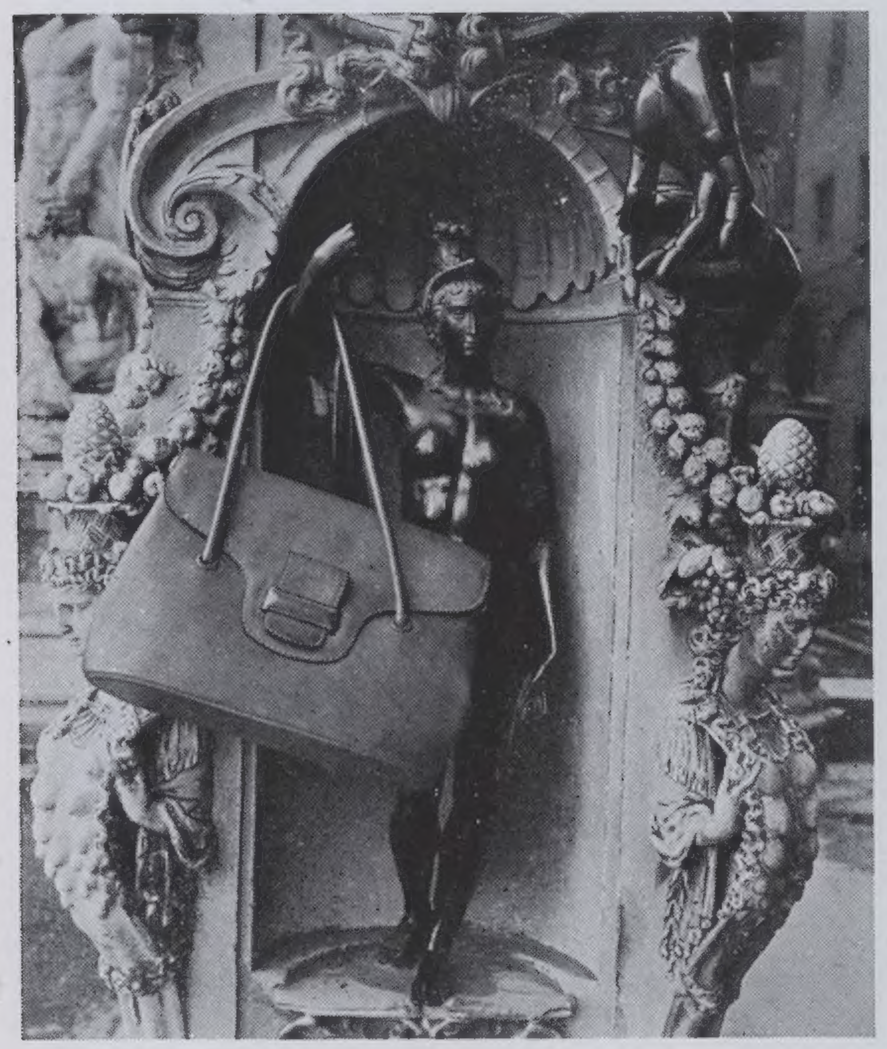
SEMI-PRECIOUS JEWELLERY

Castellani, Ponte Vecchio, Florence
Guido Ciardetti, Via Coluccio Salutati 9 Florence
Mosaico di Firenze, Piazza S. Croce, Florence
Mancini, Florence
Leopoldo Menegatti, Piazza Pitti 16, Florence
Serafini, Piazzi dei Rossi 2, Florence

COSTUME JEWELLERY

Fratti, Via Monte Napoleone 29, Milan
Luciana, Via della Vite 93, Rome
Tina Biffi, Via Bigli 9, Milan
Eva Carocci Verdes, Via Livorno 50, Rome

HANDBAGS: *inimitably Italian: the patient, perfect skill; the light, supple leathers*



Gucci: specialty of the house: sports handbags (one example, shown), luggage in the natural leather. Travelling accessories for men.

GUCCI
47 Vignanuova, Florence
Branch: 21 Via Condotti, Rome

Spulcioni: his factory and shop noted for Florentine leather handbags adapted from classic patterns; desk-sets and boxes. Here: his theatre carry-all.

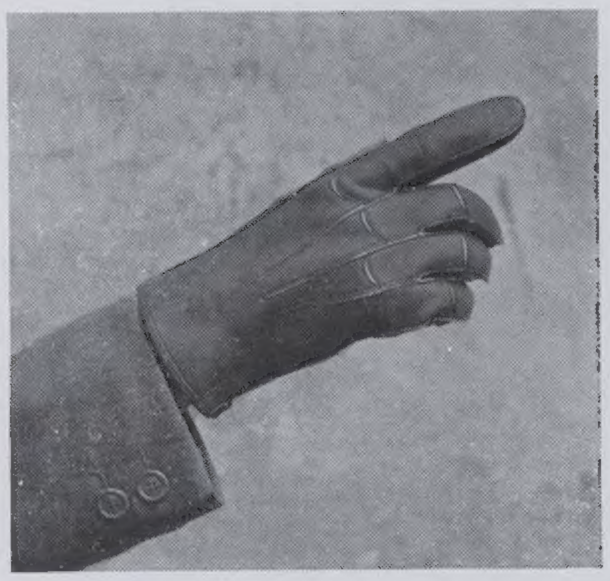
SPULCIONI,
Via Calimala 2, Florence

ADDITIONAL RESOURCES

Albanese, Via Monte Napoleone 23, Milan
Franco Bertoli, Via Manzoni 30, Milan
Comolli, Via Pietro Verri 3, Milan
Franceschini, 57 Via Condotti, Rome
Parri & Bertaccini, Via Vincenzo Monti 2, Florence
Pirovano, Via Monte Napoleone 1, Milan
Angelo Scuri, Lungarno Guicciardini 21, Florence
Siro, 61 Via Condotti, Rome
Valentino, Via Tornabuoni 105, Florence
Riccardo Zanni, Aurelio Saffi 7, Milan

SPECIAL ACCESSORIES:

these small shops are special-order specialists; will develop "imported" ideas.



Piero Nutini: shown here: his articulated-joint driving and cycling glove adapted from mail heraldic gloves.
PIERO NUTINI,
Via Cavour 11, Milan

Lana Lola: shown: her shawl-idea which strongly influenced Capri summer fashions.
LANA LOLA,
Via IV Fontane 107, Rome

ADDITIONAL RESOURCES

GLOVES

Comolli, Via Pietro Verri 3, Milan
A. Manco, Piazza di Spagna 53, Rome
Branch: Via Tornabuoni, Florence
Portolano, Via Colonnetta, Milan

SCARVES AND SHAWLS

Piero Fornasetti, Via Bazzani 14, Milan
Mme. Tecchi, Arezzo

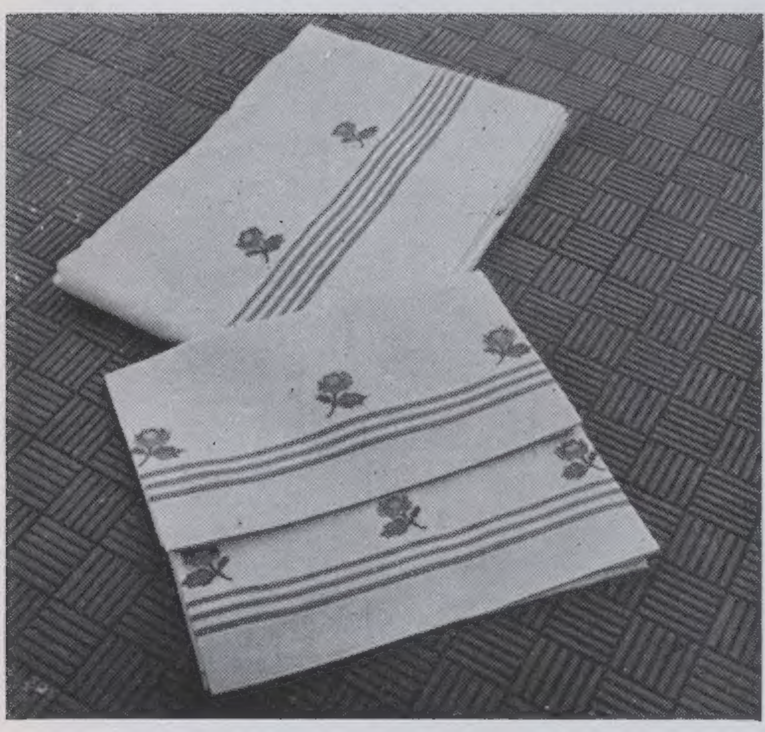
SWEATERS AND KNITS

Laura Aponti, Via Degli Scialoia, Rome
Avolio, Via Pietro Vere 2, Milan
Erribi, Via Monte Napoleone 2, Milan
Pirovano, Via Monte Napoleone 1, Milan
Luisa Spagnoli, Florence
Mollini, C.N.A., Florence

RETAIL NOVELTY SHOPS

La Boutique, Via Veneto, Rome
Fantasia, Via Condotti 20, Rome

LINGERIE AND LINENS: *emphasis on hand-work, details; new concentration on fashion, fit.*

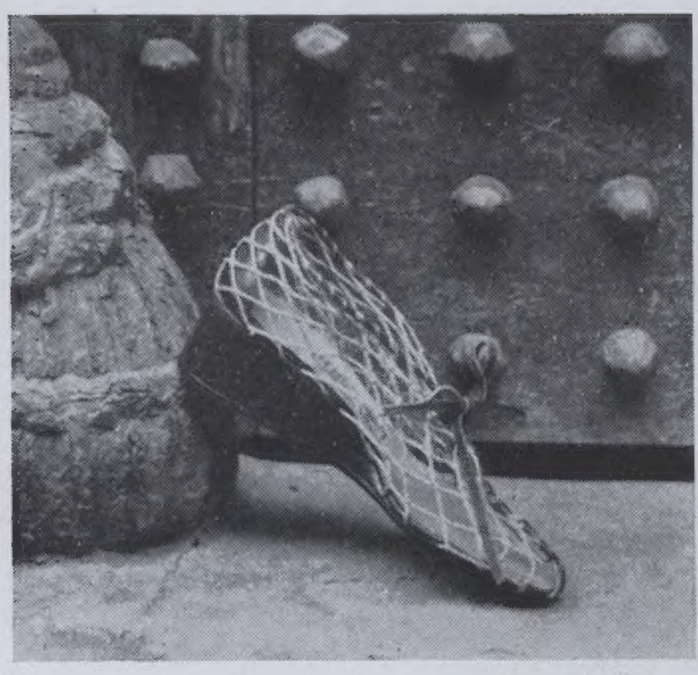


Emilia Bellini: new development: Jacquard woven designs on hand-woven linen and cotton sheets. To note: colour appliques, shown.
EMILIA BELLINI
Via Tornabuoni 9, Florence
Branches: Piazza Spagne 77, Rome
Via Manzoni 7, Milan

Lilian: an important house; her cut of lingerie is ingenious, original. Here, too—household linens, baby clothes, negligees. Shown: sheer chemise.
LILIAN
Via Pietro Verri 8, Milan

ADDITIONAL RESOURCES

Countess Rasponi, Via Curtatone, Florence
Carmela Rossi, Lungarno Amerigo Vespucci 6, Florence
Sorella Scarfo, Via Brenelleschi 4, Florence
Mme. Tasselli, Via Borgo San Jacopo, Florence
Tomassini, Via Sistina 119, Rome
Olga Asta, Piazza San Marco, Venice; Milan
Chiarini Tadduecci, Via Ferdinando Zannetti 8, Florence
Tessilarte, Via Toselli 98a, Florence
Amalia Parato Bruno, Corso Mattestii 40, Turin
Ugo Cara, Via Panchielli 3, Trieste



Ferragamo: important shoemaker, designer. Has 11 Italian ready-to-wear branches; exports to six countries. Here: two of his collection.
SALVATORE FERRAGAMO
Via Tornabuoni 2, Florence

ADDITIONAL RESOURCES

Luigi Brunettini, Via Sicilia 40, Rome
Dal' Co, Via Francesca Crispi 38-40, Rome
Erribi, Monte Napoleone 2, Milan
Fabretti, Via Borgaspesso 18, Milan
A. Franceschini, Via Condotti 57, Rome
Frattegiani, Via Tornabuoni 65, Florence
Branches: Milan, Rome
Funaro, Via Convertite 9, Rome
Andrea Giordano, Via S. Spirito 13, Milan
Lucie, Via del Parione 12, Florence
Nico, Via Ruggero Settimo 68, Palermo
Nicolini, Via Monte Napoleone 19, Milan
Pierantoni, Via Sistina 72, Rome
Roncho, Corso Matteotti 9, Milan
Valentino, Via Tornabuoni 105, Florence

SHOES:

handmade, light-weight, supple. Their forte: original ideas, superb craftsmanship and leathers.

Leli Cattaneo: their four-year-old business: women's shoes. Their reputation: original ideas (shown: two) feminine, flattering.
LELI CATTANEO
Via Andegari 15, Milan

RAFFIA: *straw bags, baskets, sandals, novelties*

Dante Benini, Chiasso del Cornino 4, Florence
Italo De Cecco, Via Villalta, Udine
Ferroni & Cavalieri, San Piero a Ponti, Florence
Adolfo Magelli, Poggio a Caiano, Florence
Marchini—Fiesole, Florence
G. del Moro, Brozzi, Florence
Paoli, Via Vigna, Nuova, Florence
Ricceri, Impruneta, Florence
Rosetta Romano, Via G. F. Mariti, Florence

Decorative Accessories

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Vogue
February 15, 1949

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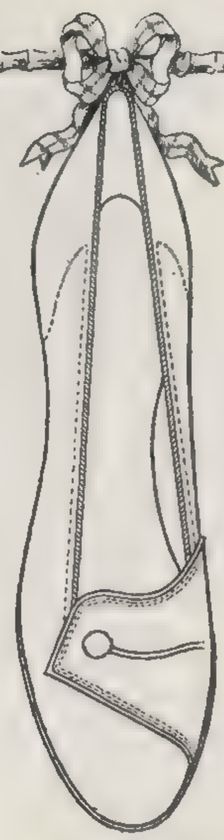

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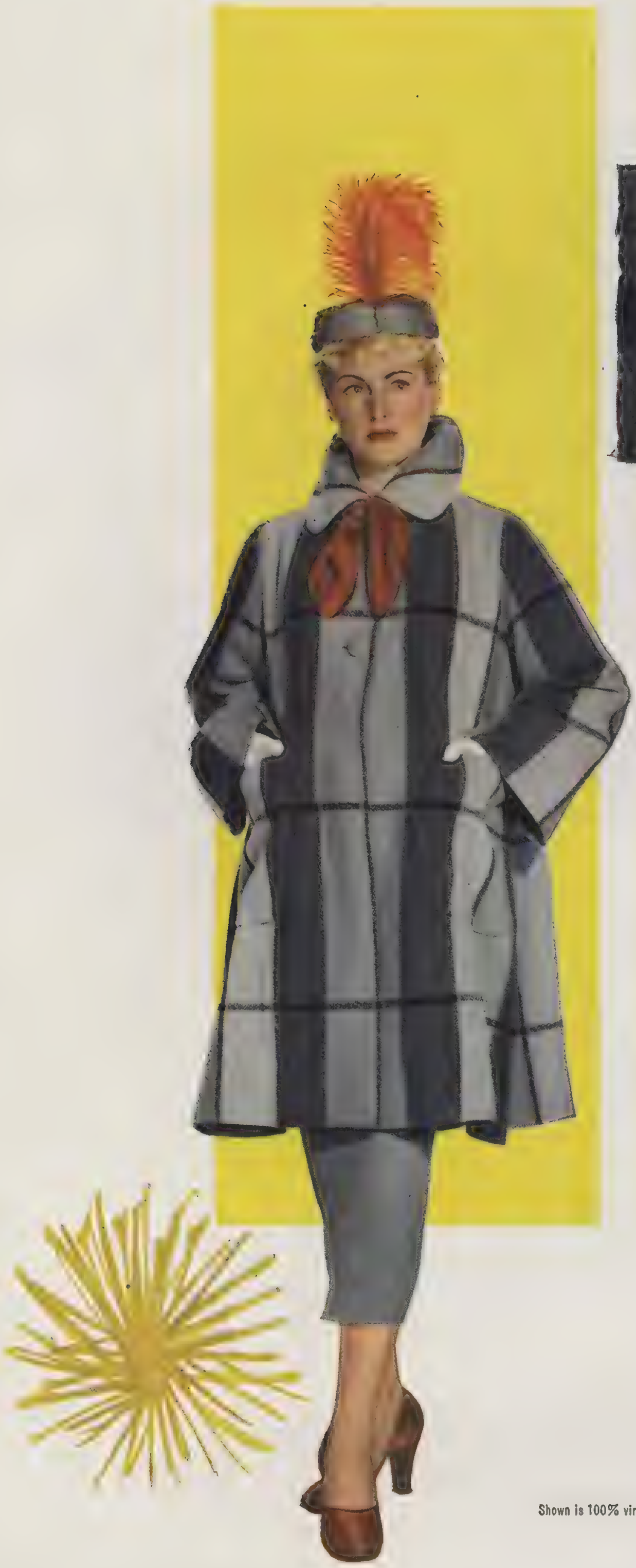

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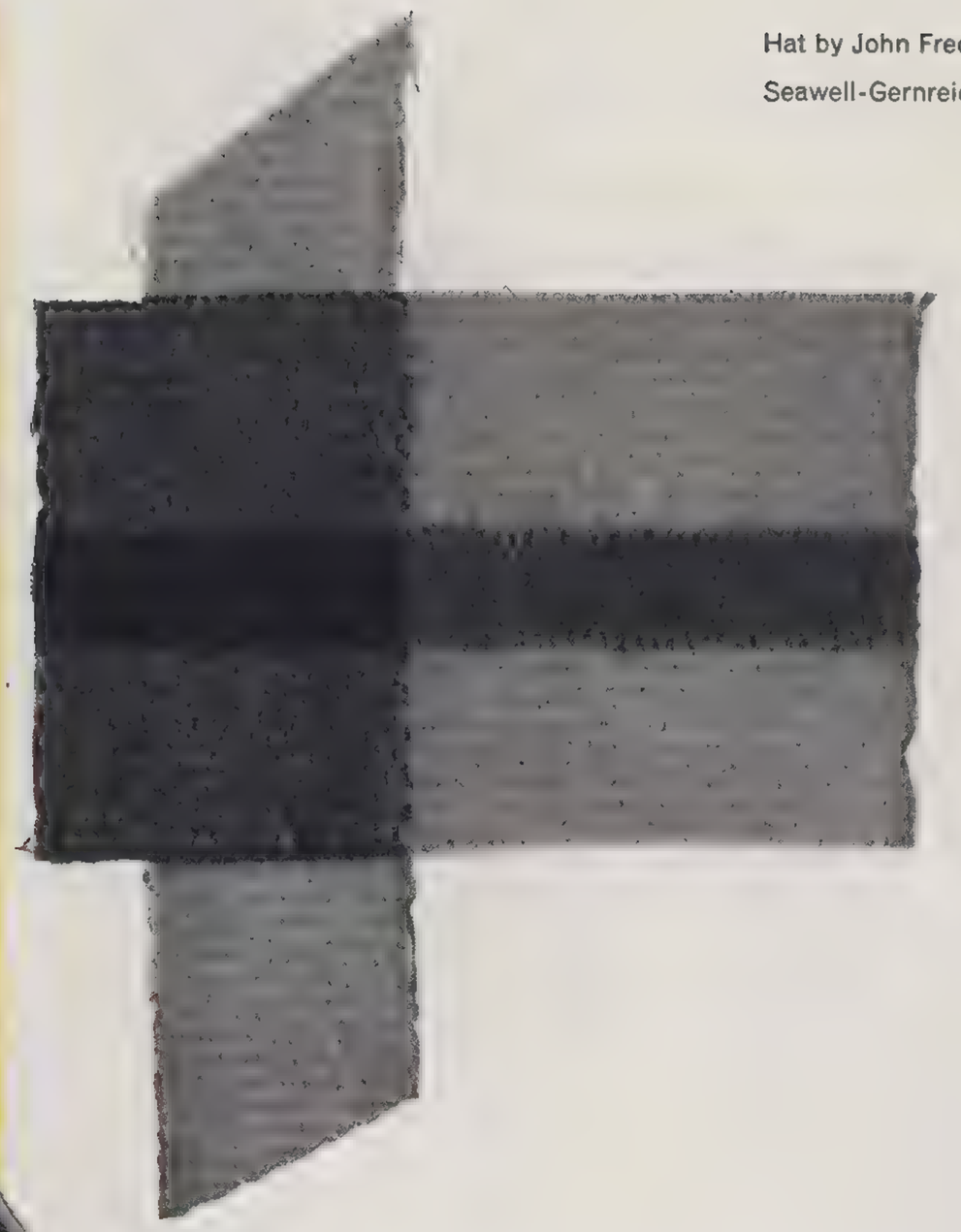

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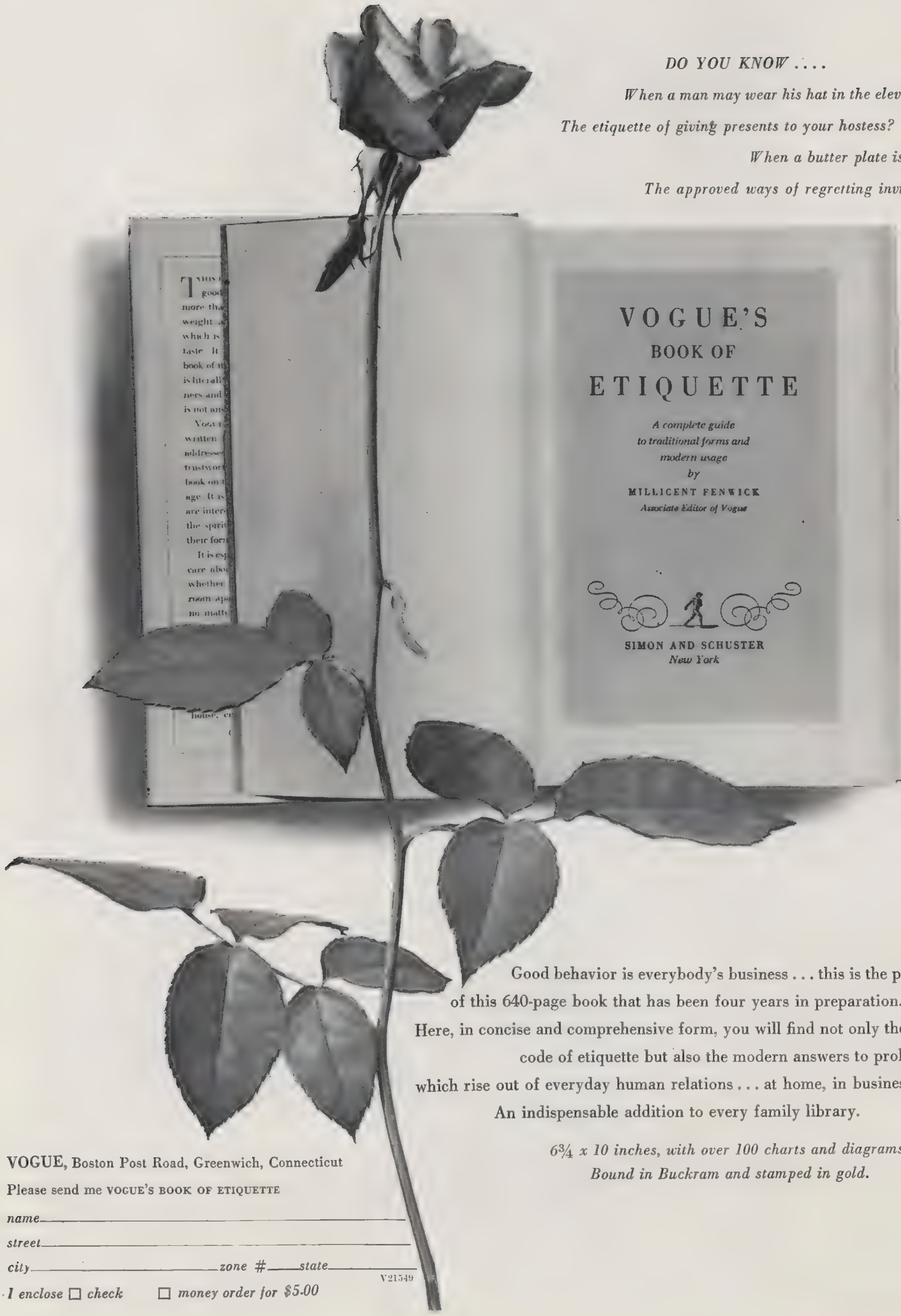

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*Reg. U. S. Pat. Off.

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WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corporation, 180 Madison Avenue, New York 16, N. Y. (Expires June 30, 1949)*

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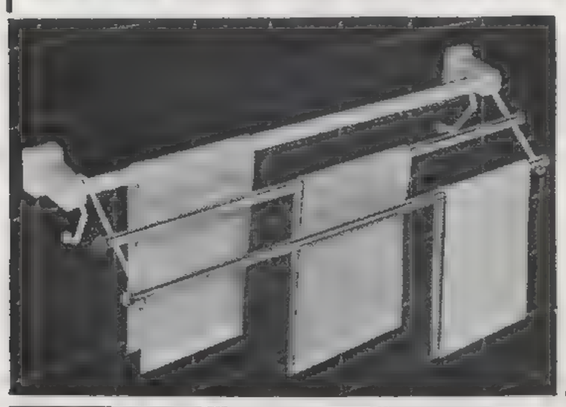

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Single bar extension. $2.25 Ppd.
Money Back Guarantee—No C. O. D.'s please

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Palm Beach 3-3570
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Hair Styling $3
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Shop

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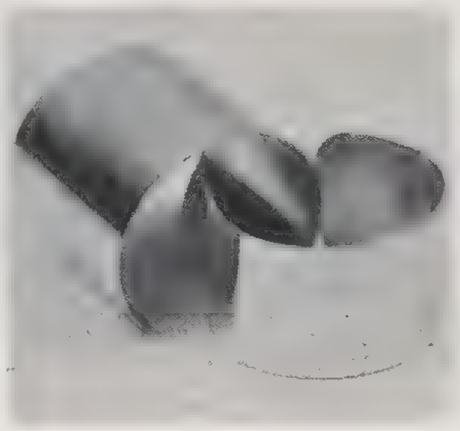

NEWS IN NYLONS. Now, and for the first time, here are nylon stockings which stretch to fit the leg, which are sheerer, yet wear longer, and have a mat finish. The means of all these new points: a new, an extra, twist to nylon thread. By twisting, the thread thins down, grows more elastic, loses shine, becomes softer. These new stockings, called "Nylocrepe," made by Waltham, are at Bonwit Teller. They come in eight shades, a gamut of pale tones, in shellfoot (only marginal reinforcement at the toe, to wear with deep-throated shoes) and regular, in proportioned lengths. The price: $1.95 a pair.

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Two spanking white pique yokes with a smart navy or black crepe. Best thing for brightening mid-winter wardrobes. Sizes 10-20. Dress with two collars, $25

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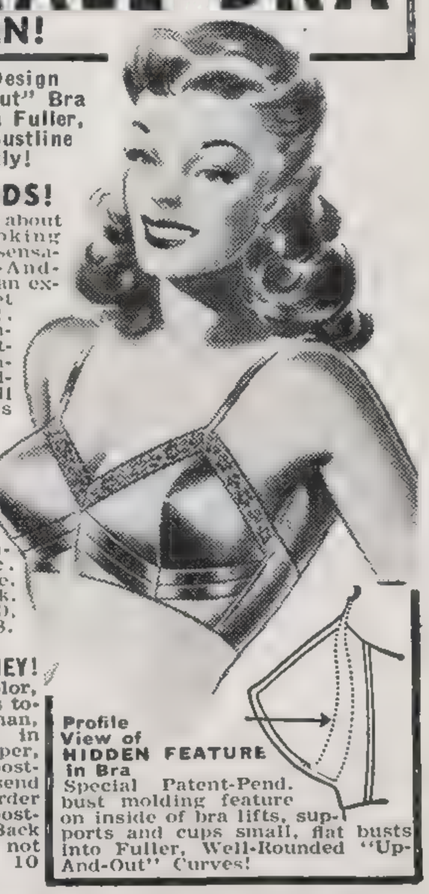
WOMEN!



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NO PADS!
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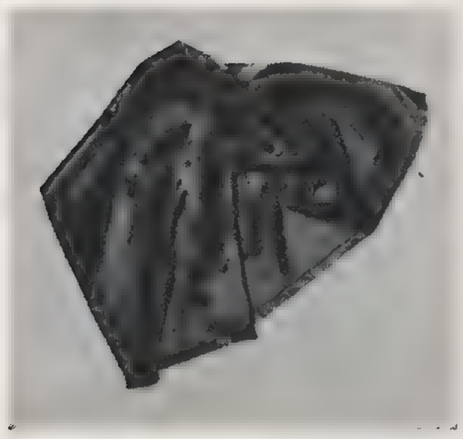
Hound

. . . heart on sleeve



SCARFS FROM FRANCE. Both made of deep-crimson patterned silk. The long one to tie as a cravat has a cherub design, $9.50. The large square, all over Little Red Riding Hood, $16.50. From Marré Kahler, 130 E. 59 St.

MIEHLMANN

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*Prices Include Fed. Tax

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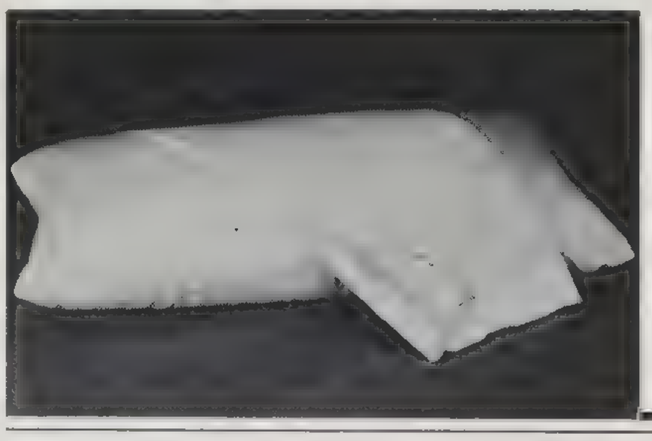

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only 29.95 (we pay postage)

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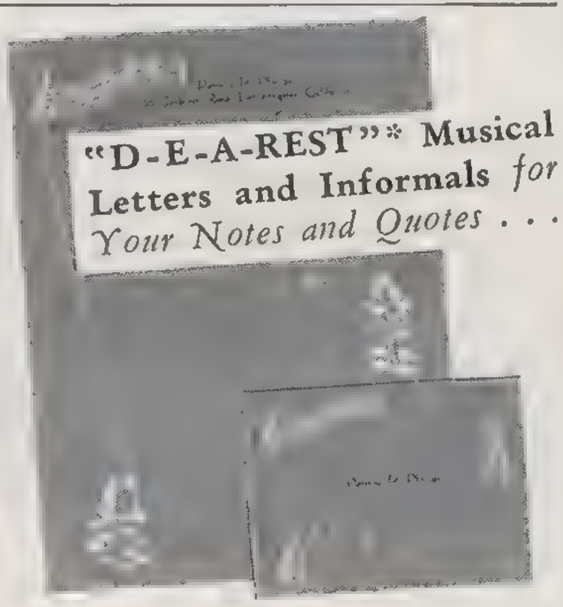

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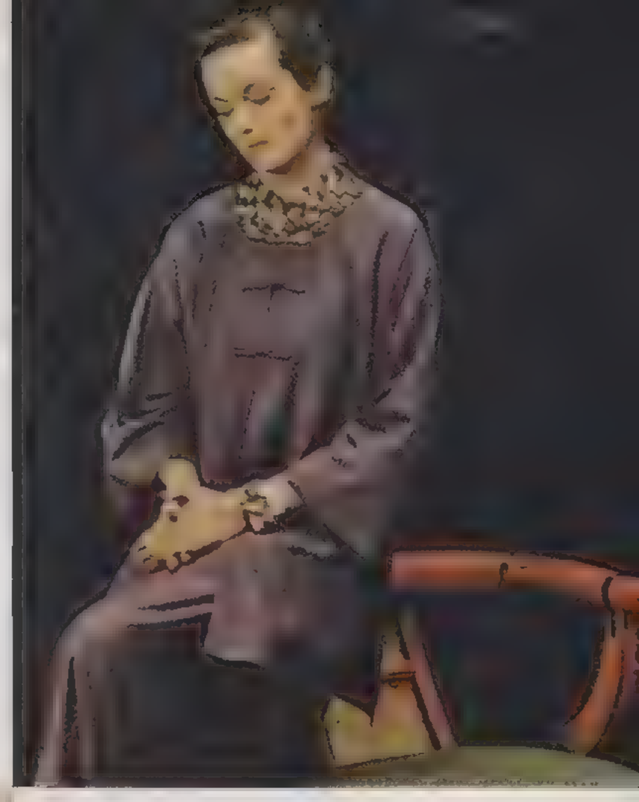

iridescent

chin-shan

in

ming dynasty colors

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Vogue Pattern 6419 (dress)
Vogue Patterns 6206 (skirt);
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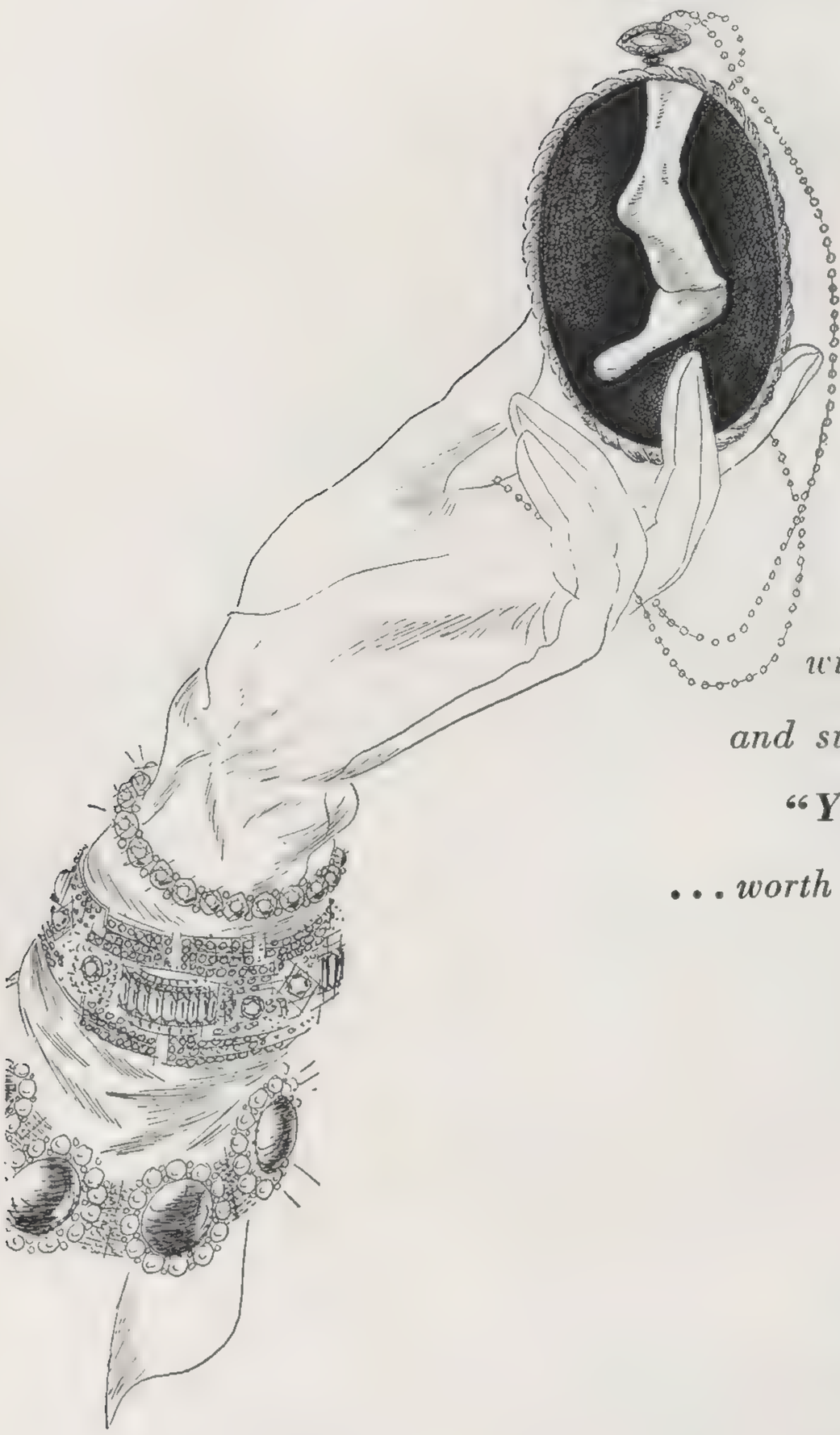

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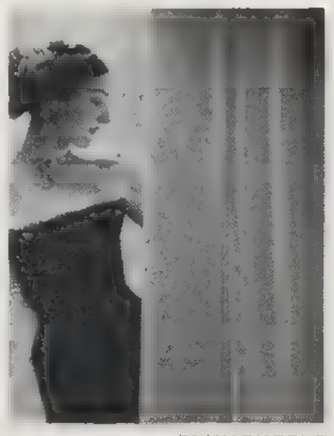

BLUMENFELD

COVER. Fashions beneath: the brassière, important because it is strapless, long-line, has half-cups that praise the bosom, new focus of silhouette interest. Hidden news in the girdle: it has the new fit-without-force idea; has its own cincher, attached at a single pivot point. For details, turn to page 113.

VOGUE

incorporating Vanity Fair

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VOGUE'S

eye view of

spring futures in fashions

Remaining

Short hair
Melting shoulders
Plunging neckline
Snug torso
Coaxed waistline
The cummerbund
Skirt lengths: from 12 to 14 inches from the floor
Shirt shapes: from blade to blowing
Flyaway coats
Body-line coats
The lingerie petticoat
Scatter pins
The shell shoe
Separates—for day, all-day, dinner
The rose

Coming in

Longer pearls, spaced ropes of pearls
Butterfly jackets
Shorter and shorter hair (often clipped closest at the back)
The big bicorne
The shell calot
The tilted sailor
Pussycat bows
The exalted bosom
The dress-with-a-jacket
The coat-dress
The side sash
Blues in lingerie
Transparent fabrics for late-day
Polka dots in fresh quantity
Jewels designed from nature
Blond shoes—blond stockings
Instep straps
Flying collar, flying cuffs
Vogue's "Under Twenty Fashions" again (next month!)

FLYING DOWN TO LIMA

A TWO WEEKS' TOUR WITH RUNNING COMMENTARY OF CLOTHES MADE FROM VOGUE PATTERNS FOR TRAVEL AND FOR SPRINGS

Our own expedition to Lima, Peru, involved some sixty pounds of clothes made from Vogue Designs for Dressmaking, in materials we thought would be equally good for spring *and* for travel. What we asked of the fashions and the country was a dress-rehearsal of spring, plus a trial run of our here-assembled travel wardrobe. Ergo we went where spring was at the moment and a good tourist-season goes on from late-December through April. The photographer's equipment for the expedition involved four hundred rolls of film (correspondent's privileges), a Rolleiflex camera, and a suitcase full of seersucker suits (you'll hear what a mistake that was, in a minute). We left Idlewild Airport and, a day and a night later, landed on a strip a second away from the Pacific Ocean, in Lima's beautiful, modern, beige-marble-appearing airport, all slicked up inside with decorations by Peru's famed Reynaldo Luza.

As for Lima: you go there for eternal springtime with one slight departure from what spring usually means: in Lima, it rains about every three or four years, and then you can clock it with a sweep second-hand. Weather is California material: nippy mornings, hot midday, cool-to-shivery evenings (which meant to us, grey jersey to silk Shantung to fur). You might go to Lima to go beyond Lima into Inca history, to noble ruins, lost cities where "there is a fortune behind every hill." You see Indians who look as much like Eskimos as Eskimos, who dress in raw colours of home-made cloth, speak an Oriental, if anything, dialect, known as Quechua, make the sign of the Cross when they are frightened or pensive or interested in something or not interested in something, and worship the sun with week-long festivals and raw corn whiskey. You go to Lima for the only surf-boarding comparable to that of Hawaii; where bullfighting is the box-office fun from January through March, nudged for place by cockfighting the year around; where the architecture is a *(Continued on page 65)*

Opposite: End of a long first day in Lima and a look around Callao, which is both modern port and Victorian watering place. Mackey straw shoes, $14. Lord & Taylor. Straw handbag, Arnold Constable. *Right:* Easy princesse line; Galey & Lord chambray; Vogue Design 6703. Other views, sizes, page 128.

PENN

LIMA

TWO DOCUMENTARIES
FROM THE LAND ITSELF

At left, THE TAPADA
THE STREET-HEADDRESS
ONCE WORN BY LIMEÑAS
FOR MYSTERY
AND DISGUISE.

At right,
THE BLACK VELVET HAT
OF THE ANDALUSIAN
GIPSY, ONCE WORN BY
BULLFIGHTERS IN PERU.

PENN

LIMA

VOGUE DESIGNS FOR DRESSMAKING: THE GREY JERSEY WONDER, THE WHITE BATHING SUIT.

(Continued from page 61) baroque mix of Spanish and Moorish and life is lived on Rome time, with a standard three-hour lunch hour for everyone, a short business afternoon, and dinner at nine o'clock at the very earliest. (The late afternoon, from after six o'clock until dinner, is called "Vermouth," and Vermouth is when the movies, concerts, and theatre go on and you wear a costume such as the one on page 69.) You warm to the rate of exchange, one of the most favourable in the world to us; have your dollars cheerfully changed into, and considerably expanded by, the national currency of "*soles.*" Lima is where it costs $4 to telephone New York, and you can be wheedled into paying ten times more for a vicuña rug than you should (try the shop next door); where the archaic public transportation is antic madness, overloaded, crazy, snarled (call a cab, or walk); where you can see *William Powell y Ann Blyth en "Mr. Peabody y la Sirena"* with Spanish subtitles, at about the same time people in Jersey City are seeing it *without.* *(Continued on page 66)*

Opposite: She has surf-boarded at the beach, bought enough flowers to fill a cab, paid 8c for an armload of violets. Her grey jersey (of Wyner worsted) has its own cardigan; Vogue Design S-4968. Butterscotch calf shoes. I. Miller, New York, $22. Bathing suit, Design No. 6709. Other views, sizes, page 128.

PENN

LIMA

VOGUE DESIGNS FOR DRESSMAKING. THE SUIT DRESS, THE LITTLE SHANTUNG

(Continued from page 65) So. Lately, the anthropology world has been quivering with news of elaborate expeditions to Peruvian lost cities. But even Lima (pop. 522,826) has been a somewhat lost city so far as many North Americans go (or, rather, don't go) mostly because to get there by boat from New York takes, at the most optimistic, eighteen days. Nowadays, the Peruvian International Airways make the run in twenty-four hours from New York, and there are in Lima 2,400 resident Americans, and in all Peru, something like seventy million dollars of snugly invested American capital.

You can get along in Lima with basic English if you *have* to, but it's a good idea to palm a Spanish-English dictionary. You'll find that some of the advertisements in the local newspapers speak English of a sort, with an elaborate and often-alarming accent. As for the tourist part: if you have two weeks' time, plan to *(Continued on page 68)*

Above: The sightseeing suit is a dress; Vogue Design 6711 in dark Shantung. *Opposite:* In Lima, the shoeshine stand is a minor palace; on its walls, pictures of movie stars and saints. The dress, Vogue Design 6715 in yellow Shantung. Other views, sizes, page 128.

PENN

LIMA

VOGUE DESIGNS FOR DRESSMAKING: THE LATE-DAY DRESS WITH JACKET.

(Continued from page 66) save half of it, as we did, for the Peru beyond Lima. In a week in Lima, this is roughly what you'll find. First, that Lima itself is built of three concentric circles joined by crooked streets. From almost any point anywhere in Lima, you can see the Andes; their candy-coloured bodies seem close enough to touch. (If that's what you've always wanted to do, you'll have to travel by road for two hours.) The outer circle of the city is modern Lima, the commercial rim, which bends out at one point into a Beverly Hills of suburbs and *(Continued on page 70)*

Above: Our own tourist as a bullfighter in a borrowed hat. *Opposite:* Liqueurs and cakes in one of Lima's cafés; the costume, a late-day treasure, dotted silk dress and jacket: Vogue Design S-4967. The pale cartwheel, John Frederics. Pseudo pearls, by Castlecliff, Lord & Taylor. Shantung bag to order, Mady Martell. Other views of dress, page 128.

PENN

LIMA

VOGUE DESIGNS FOR DRESSMAKING: FOR THE LAST NIGHT IN LIMA, AN EVENING COSTUME—LONG SKIRT, BLOUSE, JACKET.

(Continued from page 68) flowers everywhere and mauve jacaranda trees. The middle circle, approaching the heart of Lima, is Moorish and Spanish, Moorish and Spanish, an architecture profiting by or suffering from these mixed motives, depending upon your point of view. There are some fine, arrogant old Spanish houses with religious frescoes and paintings of family history; there are churches begun in Pizarro's time (sixteenth century), barren and moving and strong. There is a Spanish Churrigueresque baroque architecture (another Limeñan treatment of an already confused situation) which shares with most of Lima's architecture a strangely African quality, sometimes with Spanish epaulets. You sense a systematic Moorishness, a baroque rhythm; see flat, pale lime walls overlapped with dark, carved woods; planes of flat roofs with an occasional bulbous dome; walls that move into niches or are torn with niche-shaped or bulbous windows. Now then. The inner circle of Lima is the life that you can't see from the street, the patio and walled garden where people live their lives, and there is at least one Hedda Hopper in residence per garden. talk being a highly-regarded pastime of most Limeños. (They're *still* talking about a beauty called La Perricholi, who was the mistress of a Spanish vice-regent back in the late 1700's, and figured as La Perichole in Thornton Wilder's *The Bridge of San Luis Rey.*)

You notice how good the hotels are—the Bolivar, for one; the Crillon for another; the Hotel Maury for true Peru. You'll like the food, most likely: marvellous seafood, spices, alligator pears, rice and saffron, fruits. Peruvians like, and eat a lot of, roast goat, partridge, mussels; potatoes à la criolla, potatoes every way (Peruvians say that the potato was their idea in the first place). You may drink the native *pisco*, a fiery grape brandy that undoes most Americans; you'll eschew all drinking water except bottled mineral water. You'll admire the Spanish accent of Chinese restaurants called Qui Sen, Ton Pho, Men Yut. You'll be maddened by the arrangement of streets: each street (called *Jirones*) has its own set of four or five blocks within. the names of which appear nowhere, *no*where. Streets are named sentimentally; to give you an idea of the rampant sentiment, there is the Mata Siete (meaning Kill Seven), a street named for seven thieves who were quickly dealt with by a Lima housewife armed with an axe and a sharp eye. Some streets translate as trade names: there is the Buttonmaker, the Swordmaker, the Letter Writer, the Egg. The government guide book issues this, under the heading of Limeños, Customs of: "An attractive woman walking alone may at first be somewhat startled on finding that passing men occasionally address a few words to her . . . however unfamiliar [the words] are invariably complimentary. . . . No slightest acknowl- *(Continued on page 73)*

Opposite: Scene: Quinta de Presa, the little palace built for Micaela Villegas, the 18th-century singer called "La Perichole" by Thornton Wilder in *The Bridge of San Luis Rey.* The evening skirt (in Rémond Holland silk taffeta), Vogue Design 6708; flyaway jacket, 6716; blouse, *below, left,* 6707. Other views, sizes, page 128.

PENN

LIMA

TO LIMA, TO COME BACK IN TIME FOR SPRING.
VOGUE DESIGNS FOR DRESSMAKING: THE COAT AND SUIT THAT WENT

(Continued from page 70) edgement of the '*piropo*' is expected from her." There are museums in Lima to go to, lotteries to stay away from, practically nothing going on in the after-dinner hours; but then, Limeños dine late —the after-dinner hour in Lima is anyone else's midnight. Unless you're invited to an unusally gala dinner party, you won't wear evening clothes; rather, a street-length dress and a warm wrap.

You may be surprised again and again that such an un-Gothic place as Lima is deeply Gothic in its worship of the Virgin Mary; there are hundreds of wayside shrines to Her, and many, too, to the Limeños' own dear Saint Martin de Porres, who lived and worked and died among the poor of Peru.

After Lima, you go to the mountains on the most extraordinary railroad in the world. The Oroya Railway lunges along murderously over chasms and white rivers, along mountain rims, past herds of llamas, past Indian villages that are not only unknown at the Lima Post Office, but return the compliment. The train climbs at 45° angles by means of a series of switchbacks, and as the air grows thinner and colder, containers of oxygen are passed around among the passengers the way chocolate-covered cherries go the rounds in a USA coach train. The peak of the ride is in snow 15,800 feet above sea level, the highest point reached by any train in the world.

From Lima, tourists fly to Cuzco and Arequipa, two cities of splendid ruins and Indians, high in the mountains. En route and after arrival, you'll suffer, probably, as we did, from *soroche*, the mountain sickness which is a mixture of melancholy, rubber legs, and suffocation, and then at night, Doctor, dreams of strangulation. The cure is sea-level. But it is always three-and-a-half days until the next plane out; we figured that the timing by the airlines is, after all, both clever and kind: by the time you *can* get a plane out, the *soroche* is over, you feel wonderful and don't want to leave at all. In Cuzco, it sometimes rains. The cold sun scalds the skin. A man in a seersucker suit would rather be dead, and *you* need a tweed suit and coat. The Indian women wrap themselves in petticoats and marvellously bright cloth, and a coat or two or three. The men wear two hats at a time—a close woollen helmet to keep the cold out, and a brimmed bowler hat to keep the burning sun off. The Indian baby, carried in a sling twisted across his mother's back, wears a miniature Charlie Chaplin bowler, too —and you want him, his bowler hat, his terrible-looking dog, and all.

Opposite: The costume that took our tourist to Lima and back could take you through spring and travel. Suit, made in Forstmann wool tweed; Vogue Couturier Design 483. Coat to slide over the suit, more Forstmann tweed; Vogue Design No. S-4966. Scarf by Echo, $3; and Napier earrings, gilt safety pin; all, Bonwit Teller. Hat, John Frederics. Handbag, Arthur Gilmore. Kaufmann train case, Abercrombie & Fitch. Lipstick, Lenthéric's "Tangerine." *Below:* Plane-waiting at Peruvian International Airways. Other views and sizes, page 128.

PENN

HONEYMAN

MRS. DAVID K. E. BRUCE,
wife of the Chief of the Economic Cooperation Administration for France, in Jean Desses' Chinese enamel blue taffeta gown.

AMERICANS IN PARIS

MRS. CLOSE DE BEKESSY,
photographed in her house near the Bois de Boulogne, in Jacques Fath's white satin dress with a single-sleeve stole.

MRS. THOMAS RUSH STURGES
is famous for her parties, noted for her strict, defined elegance. Here she wears Schiaparelli's sapphire satin gown.

MRS CYRUS L. SULZBERGER,
wife of *The New York Times'* European head of foreign correspondents, in Jacques Fath's tulle skirt, beaded top.

MRS. ARNE HORLIN EKSTROM,
a former editor of *Poetry Magazine*, and founder of the Ballet Guild, in Molyneux's grey satin gown.

MATISSE

DESIGNS A NEW CHURCH

In a few months, on a leafy terrace overlooking the olive and vine covered slopes of Vence, an assortment of Italian ditchdiggers, Spanish bricklayers, and Marseilles carpenters recruited by the French Midi building trade will start a new job. They will be building Sainte Marie du Rosaire, the chapel for Dominican nuns designed by Henri Matisse, a church unlike any they have ever seen.

Great modern artists have been associated with church decoration before. Only a hundred odd miles away, in the Alpine village of Assy, such men as Bonnard, Rouault, Braque, and Léger have contributed their talent to the new granite-grey basilica. What makes the Vence project unique is that it will be entirely the conception of one man: Matisse not only designed the windows and murals for Sainte Marie du Rosaire, but he conceived the whole structure. This is the first time that one of the important living painters has ventured into the architectural field.

In his eightieth year, Matisse is completely absorbed in his project for what he describes as "a church full of gaiety—a place which will make people happy." When visualizing his church, he thought of the strong Midi sunlight almost as an element of building. It will intensify the whiteness of the simple exterior and crescendo the colour of the brilliant stained glass windows. These will blaze in the south wall in fifteen tall, slender panels. Inside, all will be white with large flowing drawings in black. The windows provide all the colour except for the tracing of terra-cotta-red tiles in the white marble floors, following the outlines of typically Matisse flowers. *(Continued on page 131)*

HENRI MATISSE
WORKING
ON CHURCH DESIGNS

COFFIN

MATISSE *continued*

Henri Matisse has been designing the Chapel of Sainte Marie du Rosaire for Dominican nuns, his first contributions to church art, in this gentle studio at Vence. Pinned on the walls are unfinished painted cut-outs in leaf and geometric forms, pasted in strips to represent stained glass. Part of the series of charcoal sketches for the Stations of the Cross are over the fireplace. At the right of them are three variations in charcoal of a robed St. Dominic, for which Father Couturier (photographed on the opposite page) posed. *Left:* Part of the model of the chapel, showing the altar; the model is lit, as the church often will be, by sunlight.

PENN

FATHER COUTURIER

Father Couturier, a Dominican monk, is the single most important vitalizer in modern French Church art. Since the war he has not only worked with Matisse in the development of the chapel at Vence, but he persuaded Bonnard, Braque, Léger, and others to paint and design for the new church at Assy (Vogue, March 1, 1948). An intense man in a black and white habit, his grey hair is closely cropped, his eyes dark, his skin ivory, taut. Many of the artists with whom he works are non-Catholics; Father Couturier, himself an artist, has said: "Faith alone is no substitute for talent... I will trust genius without worrying about religious affinities."

PENN

JEAN COCTEAU

Jean Cocteau has had a long and spectacular run as a kind of international battery, charging up ideas in plays, poetry, music, films, ballets, stage décor. If only in conversation, he has been connected in the arts with almost everything that has gone on in Paris since 1905. He has had published almost forty volumes of poetry, eight novels, and seven volumes of drawings; has had produced seventeen plays and ballets, ten films. (The music of Honegger, Auric, Poulenc, and Milhaud was first heard together as score for his ballet, *Les Mariés de la Tour Eiffel.*) Cocteau at fifty-nine still has a furious energy, sprayed into a facile, constant stream of work.

THE BEST OF TALK

Comtesse Anna de Noailles who had both a royal politeness of ear and a genius for talking

BY JEAN COCTEAU

It has often been said that to miss my conversation is to miss a large part of my work. Nothing could be less exact. It is through conversation that a man is stimulated to think quickly and to write. Conversation is often the contrary of an exchange. Certain persons (I should say the vibrations certain persons throw out) stimulate you. Then occurs what Baudelaire expressed amusingly the first time he met Victor Hugo in Belgium: "He plunges," he said, "into one of those monologues which he calls conversation." That is a tribute to Baudelaire. I imagine that it was enough just to find oneself in his presence for all one's intellectual faculties to start scintillating.

I have known few people whose conversation dazzled me. I can only remember that of two which was really astonishing, and they were poles apart —the Comtesse Anna de Noailles and Marcel Proust. Anna de Noailles was a virtuoso of conversation. She was invited to be listened to.

I was at that time very young.

I was to know Madame Simone before I knew the Comtesse de Noailles, which was logical. No one could better prepare my meeting with the poet than the actress who had served her so well and recited her poems. Besides, Simone shared with the Comtesse the privilege of the spoken word. In a warm clear voice, hurrying the delivery or dragging out certain consonants, precise as a sewing machine, and deep as a viola, the great interpreter of Bernstein's works excelled in narrating, describing, in making one see what she had seen. She possessed, like all those who know how to see, and whose listeners think they are embroidering, the genius of exactitude, so dear to all really imaginative people. You will hear it said that Madame de Noailles never listened. That is false. She and Simone were marvellous listeners. They handled divinely that royal politeness of the ear. Always prepared to take up the song again and the pyrotechnics, why should they bother to rehearse them mentally while their partner is talking? They could be all ears, the Comtesse affecting deafness, with her hand as an ear trumpet lifting her black hair, Simone punctuating her silences with: "No?—Impossible!—It can't be true!" that broke into your recital, encouraging you and furnishing the proof of a sustained attention.

The beauty of the Comtesse de Noailles, of this little person, the charm of the timbre of her voice at the service of an extraordinarily droll descriptive gift, overcame everything else, and I understood, once and for all, that all those snifflings, tossings, leg crossings, those pauses, those little open hands shot out as from a sling, all those gestures scattering veils, scarfs, necklaces, Arab rosaries, muffs, handkerchiefs, Tom-Thumb umbrellas, belts and safety pins, constituted her stage setting, her mechanism and, in a way, the props belonging to her act.

I confess that when I felt developing one of those friendships that goes beyond the grave, I began taking every imaginable precaution. At table she wanted the guests to listen to her and to be silent. I have already quoted Baudelaire's remark: "Hugo plunges into one of those monologues he calls a conversation." The Comtesse, even before going to table, would seize upon such a conversation and never let it go. With her right hand she held her glass, with her left she made a sign for the others not to interrupt her. And she was obeyed. Hostesses "offered" her, repeating: "Oh, that Anna, she is marvellous! Simply marvellous!"

The Comtesse talked on and on. From her chambermaid to George Sand, from her valet to Shakespeare, she *(Continued on page 129)*

Within the past year America has seen these Cocteau productions: *The Eagle Has Two Heads*, both in the theatre and in film; the movies, *Beauty and the Beast* and *L'Eternel Retour;* an exhibition of his paintings at the Hugo Gallery, as well as Cocteau himself. Sometime this spring his new movie, *Les Parents Terribles*, will be here. In his country house, surrounded by a collection of memorabilia, Cocteau likes to alternate writing lines of verse with other poets; to sit with friends carrying on one of his famed "conversations" —a monologue accompanied by the ballet-ic movements of his extraordinary hands.

SPRING COATS...

TO BELT OR NOT

It's purely a matter of which suits you best, best fills in a gap in your coat collection, for both are basic spring silhouettes: the coat free-falling from slight shoulders; the coat cinched in tight as a dress. *Opposite:* A free-flowing coat, in this instance spilling serenely from smooth shoulders, of clear-red wool from France; cream felt side-peak cloche, $60; both Lilly Daché; J. P. Allen. New idea: 112″ riband of Royal Kohinoor mutation mink, by Fleisher; from Lord & Taylor. *Right:* Close-waisted coat, in this instance of tawny worsted gabardine with a way of belting into a nothing-at-all waist, and a double collar to be inventive with; by Swansdown, $90; Altman. Cloche, by Harryson, $28; Bonwit Teller. Coat, hat; Hutzler's; The Dayton Co.

BLUMENFELD

COATS TO FIT

Worn more as costumes than coats, they cleave and mould like dresses, move with plotted grace, and rivet attention to deeply curved waistlines, spreading skirts, uplifting collars. *Left:* Navy-blue reefer, back-belted, of worsted gabardine; piqué collar. By Lassie Maid, $60. Altman; Titche-Goettinger; Jordan Marsh. Piqué cloche; John Frederics, $50.

Left: Inswerved by cut, outswerved by pleats; wonderful-in-motion coat of tan covert cloth, by Brigance, $185; calf bag, by Josef, $40 plus tax; Lord & Taylor; A. Harris. Tilted sailor, John Frederics, $50. *Right:* Smoky worsted gabardine, buttoned with a hug at the waist; by Bellciano, $135. Franklin Simon; D. H. Holmes. Sally Victor sailor. $55.

BRIEF & YELLOW, INC.

Short cut for spring, shown in spring yellows. *Left:* Belted version of banded Rodier wool cord; wool crêpe skirt. By Davidow; about $125, Lord & Taylor; Marshall Field. Felt beret; John Frederics, $55. *Centre:* Flared fleece small-coat, boldly buttoned, $119; Bergdorf Goodman. *Right:* Little golden-wool clutch-coat, by Monte-Sano, $125. Bonwit Teller; Hutzler's. Yellow felt helmet; John Frederics, $45.

RUTLEDGE

BAMBOO, BLOND & COMPANY

It's a congenial family business. (Proof of their good relationship, above). Bamboo-coloured calf bag by Koret, about $70 plus tax. Bonwit Teller; I. Magnin; Neiman-Marcus. Bottom glove, 8-button beige lambskin, $16; next, 4-button bamboo lambskin, $12; top, laced eggshell capeskin, $8; all by Kislav at Best's; I. Magnin; Neiman-Marcus. Stroock fleeces (the cuttings) by the yard at McCutcheon's; as coats at Best's; I. Magnin; Neiman-Marcus. Topaz jewels, Seaman Schepps.

PEOPLE ARE TALKING ABOUT... THE THEATRE

STARS WHO ARE NOT STARRED: Estelle Winwood as the lovely foolish one from Passy in *The Madwoman of Chaillot,* in which she is overtaken with gusts of fancy or literalness in the enchanting scene of the mad tea party.... Gene Nelson, Tommy Morton, and Bob Scheerer, who dance in *Lend an Ear,* their bodies light, thin, the line of their legs like matchstick drawings.... Francis Compton as the Prince in Sartre's *Red Gloves,* playing with grace, determination, and an aristocratic power to give. . . . Laura Pierpont in *The Smile of the World,* in which for five performances she took the play away from everyone else in the cast as a sloping-bosomed maternal-looking woman, her white hair marcelled into a pyramid; she sewed in the lamplight and talked with the punch and directness of a burlesque star.... Viola Essen and Johnny Coy, whose faces are almost as interesting as their dancing feet in *Along Fifth Avenue.*... Robert Wade, who plays an eight-year-old Harlan and recites against the adult spasms of crisis in *Life With Mother.* . . . The little girl. Pauline Hahn, with her two front teeth missing. who sings the bugle song with Bobby Clark in *As the Girls Go.*

THE SETS: The extraordinary, imaginative Bérard sets for *The Madwoman of Chaillot;* the first act, an outdoor café scene, has a backdrop of pale blue sky, with the building only indicated by three high rows of beige blinds, delicately laced with black balconies; and the second act, a cavern of a cellar, shadowed grey, has in the centre a fourteen-foot canopied red velvet bed, spread with deep vermilion. As lit by Samuel Leve with enormous subtlety, it requires some ten light cues in fifteen minutes. . . . The vitality, the painter's quality of John Piper's set for *The Rape of Lucretia,* a set that, like the Bérard ones, is unforgettable.... The pink, light country living room (as light and curious and delightful as Mother's mind) which Donald Oenslager designed for *Life With Mother;* crammed with pictures, silhouettes, flowers, bright blue vases, bamboo, and crinkled blue paper in the fireplace, the living room of the Day family has its own reality.... The gentle ease of Boris Aronson's sets for *Love Life.*... The fun of the drawing room Lucinda Ballard did for *Make Way for Lucia.* . . . The tenderness and essence of the play, caught by Jo Mielziner for *Death of a Salesman*—a two-level house, cramped by apartment buildings, steeply gabled; Mielziner designed as powerfully the set, blue-greened, for *Anne of the Thousand Days;* the superb set for *Summer and Smoke.*

THE MUSIC: The thin, melodic, and evocative music by Lehman Engel for *Anne of the Thousand Days.*... The piercing gentleness of the Alex North music in *Death of a Salesman.* . . . The simplicity without naïveté of the song, "A Trip Doesn't Care at All," by Philip Kadison and Thomas Howell in the jumbled revue, *Along Fifth Avenue.*

NOT YET FAMOUS WRITERS: Arthur Miller, who in *Death of a Salesman* has written a notable play in which a man and his family are so caught in the dream of success that they can't get back to fact. . . . Maurice Valency, who has adapted Jean Giraudoux's *The Madwoman of Chaillot* without imposing the heavy hand of the translator. . . . Charles Gaynor, who has put fresh flavour—not the same old lemon, vanilla, and chocolate extracted from forty-year-old burlesque skits—into *Lend an Ear.*... Fay Kanin, who shows a rare, warming rather than corrosive wit in *Goodbye, My Fancy.*

THE DIRECTORS: H. C. Potter, who completely transformed *Anne of the Thousand Days* from the dreary, pulseless play that Philadelphia saw to clean, moving drama, pointed and exciting. . . . Gower Champion, a young, spirited dancer who directed the dances for *Small Wonder* and *Lend an Ear* in his own wayward, crew-haircut way.... Mary Hunter, whose brilliance as a director is always being discovered; last year for her work with Sartre's *The Respectful Prostitute,* this year for Sartre's *The Victors.*

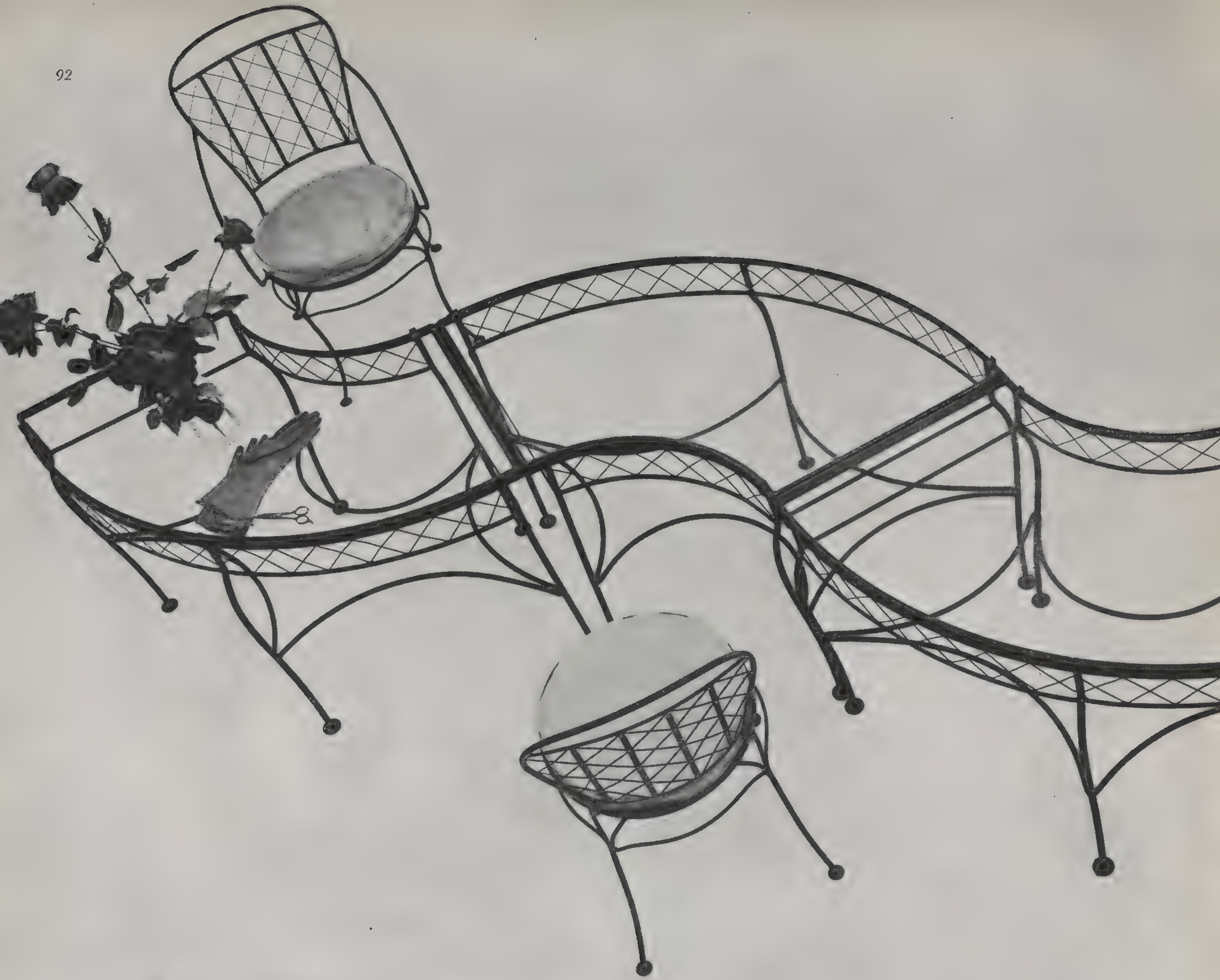
SATIN AND FLEECE

Opposite: A pearly cloth and a blooming one; a milk-pale tone near the face. And news because the whole costume values texture. Beneath the briefly flared bolero is a décolleté (*very!*) silk satin dress, formal enough for evenings this side of ball-dress. The jacket itself, pure meringue—a fluff of cashmere-and-wool. A Traina-Norell design with this current history: it was in the March of Dimes Fashion Show; is now at Henri Bendel, I. Magnin, Marshall Field, Frost Bros.; was photographed against Peter Lindamood's collection of Victoriana.

CECIL BEATON

"KISS ME, KATE" *(above)* is in the great tradition of musical comedies. Slick, professional, good-humoured as a performing seal, it is a solid hit. Everything squares up neatly: the single-minded, sharp-as-nails songs by Cole Porter, the decisive and often beautiful sets and costumes by Lemuel Ayers, the survey course in the dance, choreographed with brilliance by Hanya Holm. Here, sketched by Vertès, is *Kate's* best number, "Too Darn Hot," a big, full-stage, exciting production in which Harold Lang, Fred Davis, and Eddie Sledge dance with force and abandon against an imaginative stage-door alley in blues and brick-mauve.

"LEND AN EAR" *(left)* is in the great tradition of young, small revues. Loose, somewhat amateur, and gay as laughing, leaping children, it is a solid hit. Nothing squares up, but everything has a decisive mockery, bursting fresh from the mind of Charles Gaynor, who wrote the sketches, music, and lyrics; from the lithe mind of young Gower Champion, who designed the dances. Here, sketched, is the best new number on Broadway, the famous cockeyed transcription of a 1925 musical comedy, in which Carol Channing *(left)*, as a baby-plump chorus girl, and Yvonne Adair, as a hopped-up dancer, are the youngest funny women in New York.

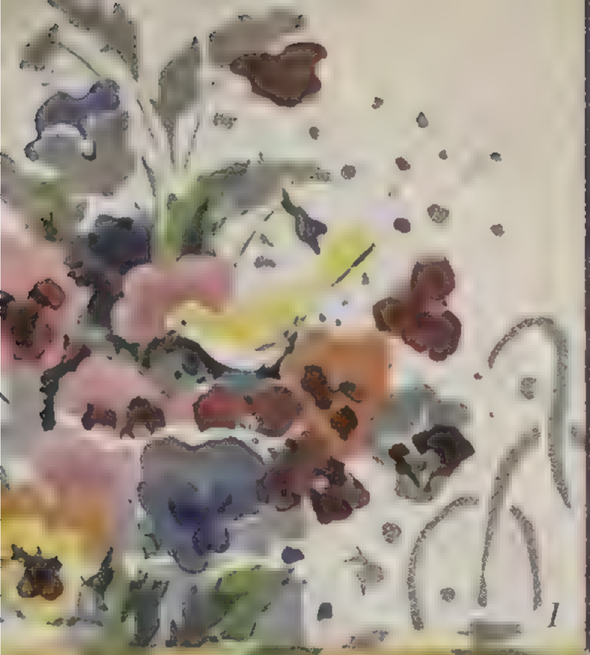


NEW DESIGN...

OUTDOORS, INDOORS

On these and the next two pages, we mark a strong new theme in decoration, the moving in of out-of-doors ideas. Here you see wrought-iron furniture treated with such delicacy that you could use it indoors in winter, and move it with pleasure to the terrace in summer. (Each piece has been specially treated for its out-of-doors life so that it becomes a lifetime thing.) As you turn the page, you will also see—in patterns of rugs, in materials for draperies, in the clothing of furniture, even in textures and shapes—an almost total recall of nature. Some of the designs are documentary, some impressionistic; all are meant to be used the year around. Further facts about the wrought-iron pieces above: they were designed by James Amster, and are painted in a palette unfamiliar to wrought iron: damask red, damask green, brocade blue, lustre grey, Rockingham brown, and for indoor use only, gilt. The table, shown in two arrangements, is in five parts. (You can collect a piece at a time—a single, serpentine section is $144.) The chair coverings are in Schumacher's new, waterproofed fabrics (also available by the yard)—sailcloth, or plastic with a patent leather look developed by U. S. Rubber. All, Altman, New York; Carson Pirie Scott, Chicago; A. B. Closson, Cincinnati; The Rattan Furniture Shop, Dallas. (Others, page 130.) Hat, Florence Reichman. Parasol, Henri Bendel. Gloves, John Frederics.

HERBERT MATTER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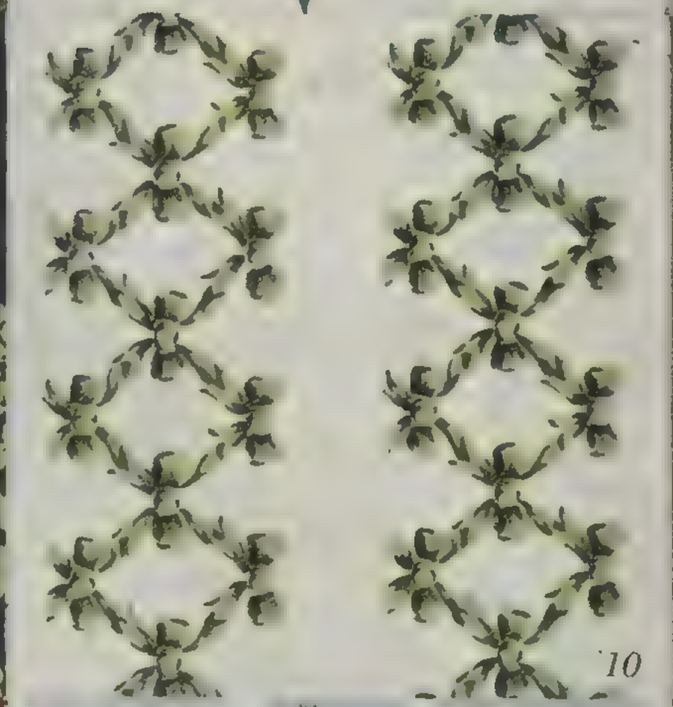
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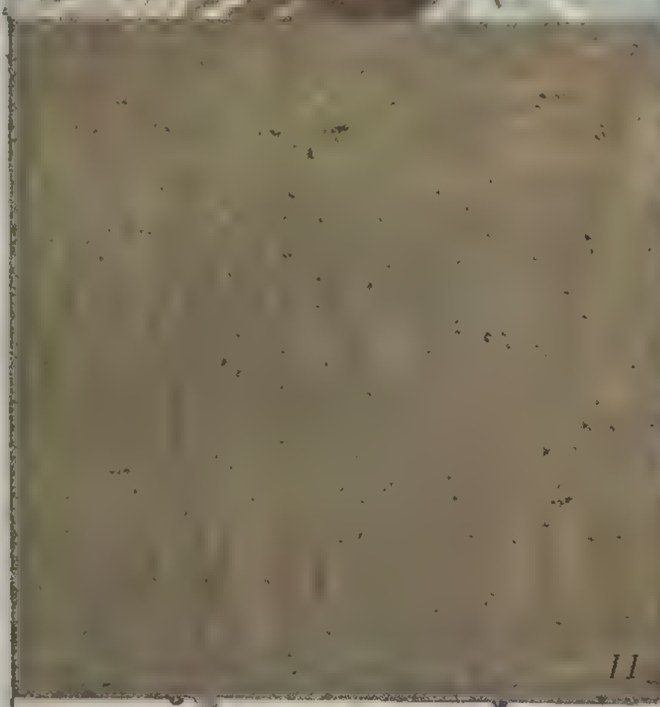
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DECOR COMING IN:

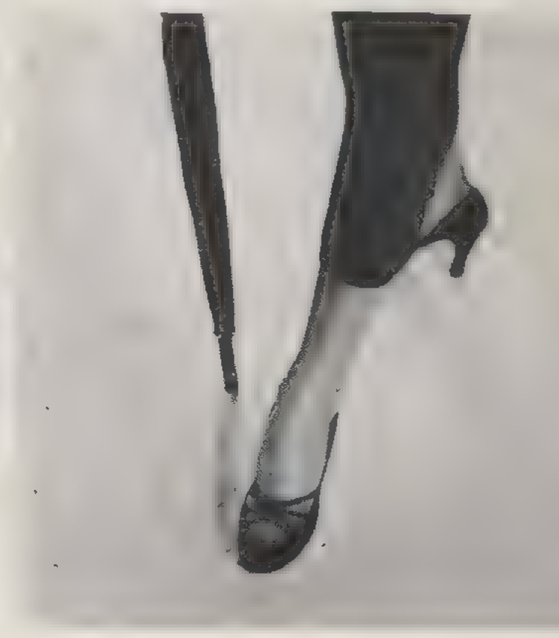
OUT-OF-DOORS PATTERNS

Opposite, designs that bring the outdoors in, by pattern, by colour. Continuing note, the small one, small flowers, small scale in other designs. 1. "*Pensez-à-moi,*" a French wallpaper; Margaret Owen, Inc. 2. Raffia panels for walls, upholstery; Isabel Scott. 3. "Ivy Stripe," a British wallpaper; Margaret Owen, Inc. 4. "Pompadour," Axminster carpeting by Karagheusian. 5. Canvas wall-covering; Piazza Prints. 6. "Oak Leaves," a French wallpaper; Margaret Owen, Inc. 7. "Roses and Ribbons," Swiss chintz; Greeff. 8. Mallinson cotton rug; Schumacher. 9. Fern wallpaper; Louis Bowen. 10. Schiaparelli-designed mattress-ticking. On a mattress by Sealy; Altman. 11. Jute fabric for curtains, screens; Arundell Clarke. 12. "Renoir," glazed French poplin; Ruby Ross Wood. 13. "Matisse," glazed French percale; Ruby Ross Wood. 14. "Pindar Farm," wallpaper; Nancy McClelland, Inc. 15. Wallpaper, "Winter"; Katzenbach & Warren. 16. Glazed chintz; Arthur H. Lee. 17. "Chinese Lattice," wallpaper; Louis Bowen. 18. "Gold Leaf," a Chinese silk Blockhouse print; Arundell Clarke. 19. "Grill," a white ironwork design on wallpaper. A. H. Jacobs. 20. "Rose and Violets," a wallpaper; A. H. Jacobs.

SKY BLUES, *above.* For the house, a new palette of blues, from darkest to palest, in fabric, in wallpapers, in carpeting and rugs. Try them together in diminishing shades, strong navy blue, powder blue, ash blue; or spiked with mauve, or citron yellow, or against very dark green. A. "Calico," wallpaper; Jones-Erwin. B. "French Damask," wallpaper; Jones-Erwin. C. "Mille Fleurs," glazed chintz; Patterson. D. "Plough Boy," cotton print; Brunschwig. E. Printed nylon net; Arundell Clarke. F. Glazed chintz; Arthur H. Lee. G. Documentary wallpaper; Diament. H. Glazed chintz; Arthur H. Lee. I. "Monterey Lace," wallpaper; Louis Bowen. J. Silk antique taffeta; Patterson. K. "Old Document," a wallpaper; Louis Bowen. L. Mohawk's "Assembly-Evertwist" wool pile carpeting. Everything but the ticking, both pages, to order from decorators.

High-rising, low-pressure girdle, *above,* of elasticized nylon chiffon. By Tru Balance. $22.50. At Arnold Constable.

With a low-cut blouse (or *no* blouse), rows of pseudo pearls by La Tausca, *above;* slip, $20; both Bergdorf Goodman.



Same suit, A.M. mood, *above:* scarf, a carbonation of polka dots and white silk. By Wesley Simpson, $4; Bendel's Young-Timers. *Left:* The shaped stiffening that rounds out the suit hip-line. *Right:* Blue suède shell shoe, by Johansen. $13; Arnold Constable.

NEW SUIT SYSTEM

You'll recognize (with the naked eye) the 1949 way-with-a-suit by the elaborate system of satellites surrounding it: hats, jewels, laces, furs, ideas, and attitudes, revolving around each suit and changing it into a dozen costumes. (Time-of-day restrictions evaporate in the light of these variants.) For instance: the plunging neckline of a "good gabardine," charged with A.M. polka dots—or filmed-in (as in the Odette Barsa navy-blue slip, *above right*) with P.M. lace. Sturdy men's-wear, comradely with sweaters—appealing under a great, misted white sailor; a tailored tweed, turned town-y with a tangle of pearls at the throat. High-minded worsted, cut flirtatiously as taffeta; or traditionally-cut glen plaid, swaggerish with a black jumper—dewy-eyed with a white hat and blouse; or, instead of a blouse, a bib of pearls, or a rose, a square (and separate) fur collar. Each suit has satellites that equip it for a full life; and as axis: a good figure coaxed by a foundation to make the *right* foundation for belled-hip or narrow thigh; plastered top, abruptly cinched waist. *Opposite:* Suit and satellites; late-day mood. Low-as-you-like neckline, curved hip; of navy-blue worsted gabardine by Pacific; made for Carolyn Modes by Dan Millstein. $75; Arnold Constable; Mandel Bros.; H. P. Wasson. Polka-dot hat, umbrella, Sally Victor. Calf bag, $50 plus tax; Barra. Dawnelle gloves, $6; Arnold Constable.

FRANCES MCLAUGHLIN

NEW SUIT SYSTEM *continued*

Begin with: the suit on the *opposite page*, a suit with a little waist, in glen plaid Hockanum men's-wear worsted. Add: a creative eye for what goes with what (this year the unexpected is expected, as: velvet with worsted). Herbert Sondheim suit, $140; Stein & Blaine; Wm. H. Block; Hudson's. Merry Hull gloves, by Shalimar, $4; and pseudo pearl earrings by Richelieu; Altman. *Above:* A straw and velvet cloche, $75. Lilly Daché; Filene's. Lace-bordered handkerchief by Bloch Frères, $25. Gloves by Superb. Both, Altman. Richelieu earrings, Bonwit Teller. *Left:* The shape beneath the shape: a nylon marquisette corselet by Warner. $30; Lord & Taylor. Rhythm's nylon-and-rayon satin petticoat.

FRANCES MCLAUGHLIN

NEW SUIT SYSTEM *continued*

Suit, pale blue and white shepherd's check worsted, worn, this time, with a grey felt Stetson hat, a veil. Suit by Vernon, $75; hat, $13; Altman. Suit, Jelleff's also.

In a more expansive mood, switch from the small grey hat to this big, broad sombrero of natural straw with a gilt-embroidered ribbon. At Mr. John; Kaufmann's.

Underneath; rayon satin and power net corselet, wired to lift the bosom line. By Francette. $22.50; Lord & Taylor. Rayon jersey petticoat by Colura, $2.50; Altman.

FRANCES MCLAUGHLIN

Navy-blue worsted suit, the cuffs emphatic; blouse, blue silk Shantung; by Nettie Rosenstein; hat by Harryson, $28; Bonwit Teller. Suit, blouse; Stix, Baer & Fuller.

Soft note: the lace-edged white linen handkerchief, by Bloch Frères, $2.50; Saks Fifth Avenue. The white gloves (*above*), by André David, $12; Bonwit Teller.

Change of pace for the same blue suit: a white straw Breton; fresh white flowers, a flash of jewels. Hat, $38 at Hattie Carnegie; I. Magnin. Verdura jewels.

The slim suit at its best—tawny Forstmann worsted; by Paul Parnes, $125. Rosette Pennington; J. W. Robinson; Himelhoch's. Its given points, *opposite*: Blufrost mutation mink collar at Henry Greenhut. Earrings, David Webb. Shell hat, Florence Reichman. *Above*, Madcaps hat, $6. Stern's; Woodward & Lothrop. Verdura earrings.

NEW SUIT SYSTEM

(continued)

The slim suit's premise: a ditto figure, here rounded in a girdle of French elastic mesh, laced to coax the waistline. Girdle and brassière made to order, J. Berlé.

Now: tawny suit, brown or white hat, beige Ireland gloves (Rosette Pennington). Add a creamy tone: a pongee blouse, $15. Bonwit Teller; Woodward & Lothrop.

FRANCES MCLAUGHLIN

NEW SUIT SYSTEM *continued*

Flyaway jacket, *above,* front-belted, one of spring's slated-for-success fashions; in black and white worsted. Straight black wool skirt. By Maurice Rentner. $275. Irene's straw roller; $50. Gloves by Alexette, $6. All, Bonwit Teller. The suit at I. Magnin, Neiman-Marcus, also. *Right,* for a change of mood, a change of hat: a strict straw sailor. This, to order from Irene of New York.

Belted suit, *opposite page,* of Forstmann's men's-wear worsted. New points: big pockets, buttons, big earrings, a V of pearl beads, a veiled big hat. Suit, by Kraus, $185; Bonwit Teller; Neiman-Marcus; Garfinckel's. Hat, Mme. Pauline. For a change of mood, *left,* small felt Stetson hat, veil added. Hat, $11; Altman. Fownes gloves, Saks 34th. Necklaces, both pages, by Marvella; Bonwit Teller.

FRANCES MCLAUGHLIN

NEW FASHIONS BENEATH

No pressure group, the new girdles, corselets, brassières. Fit-without-force is the idea. Figures are coaxed into shapeliness. Beginning now, no more bullying beneath. You can feel light and liberated in your clothes. This delicate, diplomatic control comes in part from the cloths, in part from the cuts. By name, the cloths are all familiar; in texture they have gone gossamer, seem as fragile as plum blossom petals. And they are as gentle as they look, but as strong as ever, or stronger. (Hercules masquerading as Camille.) Now as to cut: the corset-makers must have taken a refresher course in engineering. They have come up with some fine new techniques. Take, for example, the small wonder on the cover of this issue: a girdle that has its own little cincher attached. Attached how? Not all around, as you might think from the smooth look of it, but merely at one pivot point at the back. Above it, a strapless brassière with half-cups exalting the bosom—and the bosom is the focus of this spring's silhouette. Look on page 114, figure 6, for a brassière with the bosom-cups suspended, not attached underneath. See? Side-line smoothness, which you need under fitted bodices, but no upper constriction. Other pieces of news on the same page, other pages, confirming the fact that this spring you can have your clothes fitted over a new limber figure.

In the new lingerie, it is blue that catches the eye. Not merely one blue, but many: navy blue, turquoise blue (enchanting on sand-pale silk, as you will see when you turn the page), azure, aquamarine, chalk blue. Among the blues and the perennial appleblossom pinks and whites, an occasional blooming of jonquil yellow (most often where it's newest—in nylon jerseys); of frail mauve; of polka dots, the tiniest, in pink on grey silk crêpe, white on orchid. This spring, as many petticoats as last, but less noise about them, for there are fewer in taffeta, more in crêpe, these often cut slimly to go under slim skirts. In slips and nightgowns, that bosom-praiser, the Empire line, is seen more often. There is a fresh foaming of laces—lace edgings, lace appliqué, lace combined with batiste for frills so delicate they look at home on fine silks. Tailored lingerie, too, of course, unusually pretty because of its touches of good handwork. Cotton coming in on the crest of the wave of new-season lingerie. Cotton, much of it batiste from Switzerland, aerated by eyelet work, lit by ribbons, for slips, nightgowns, petticoats, for all summer. As in dresses, more chiffons this season in nightdresses; as in dresses, more fine pleating. Examples of new fashions-beneath shown on the opposite page and the eight pages following.

BLUE BENEATH

Opposite: Low-cut corselet, a smoothness of blue silk satin and lace; made to order. Newly paired, this blue, this mauve: boudoir coat, a strong-coloured fragility of rayon-and-silk lace, $110; Empire nightdress, silk chiffon, $45; by Odette Barsa. Cultured pearl earrings. Delman mules. All, Bergdorf Goodman. Coat, gown, also Neiman-Marcus; Carson Pirie Scott; Hudson's.

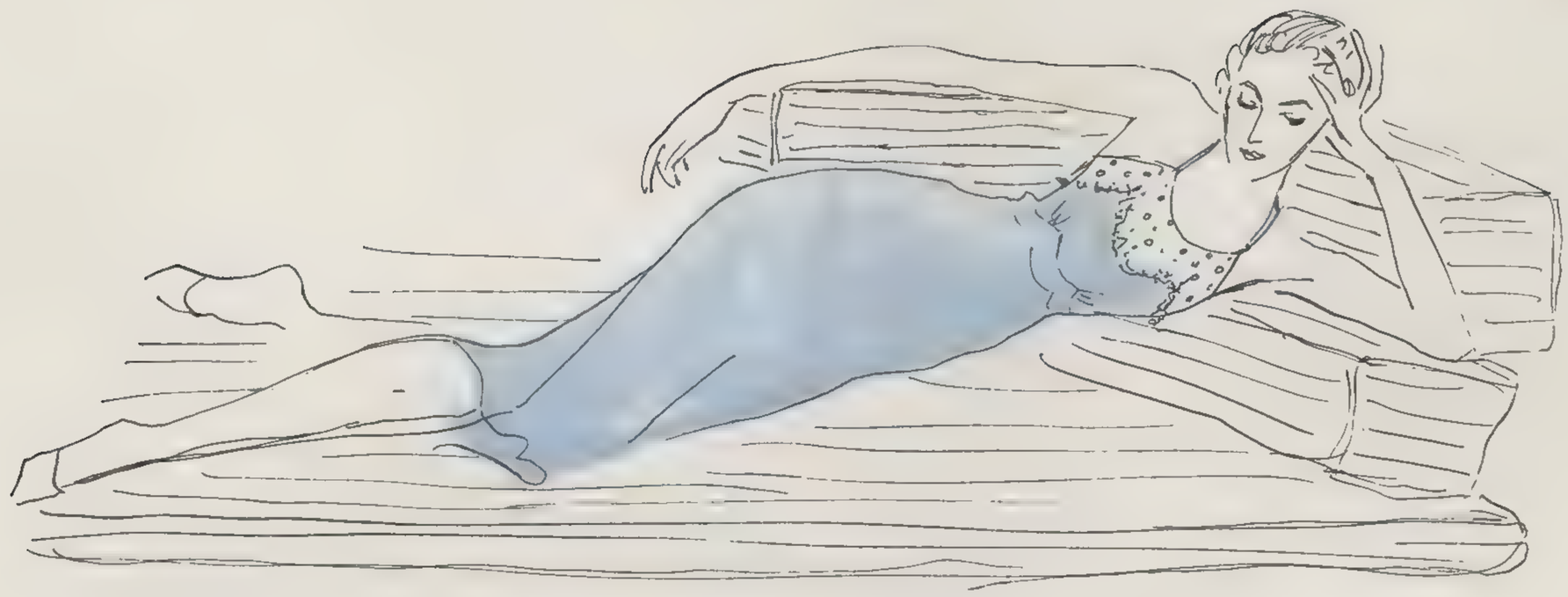
HORST

Now comes turquoise blue as a touch-tone for sand-pale silk lingerie. A lovely new way for a lady to look just before she slips into her dress—or her dreams. The pieces on this page are all made of Chantilly-like lace and Mingtoy silk crêpe.

BLUE BENEATH *continued*

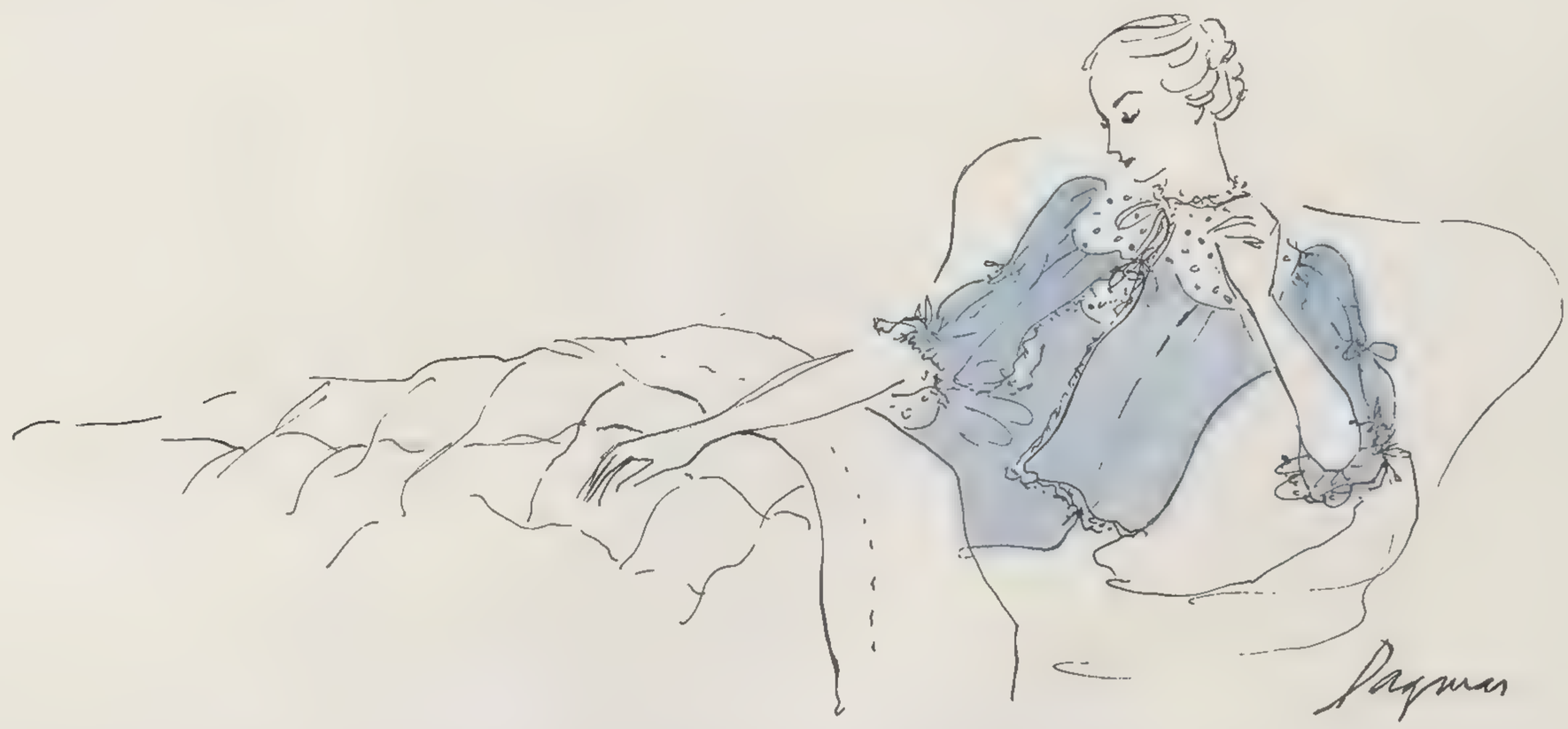
The brassière, *above*, made to order at Saks Fifth. The lacy petticoat shown with it, $35; the nightdress, *below*, $60; its matching triangular mantilla, $25; at Saks Fifth; Frost Bros. The satin mules, *above and below*, $13 a pair; Saks Fifth.

HORST



On this page, a set of handmade lingerie less expensive than it looks. All blue, sky blue, with embroidered pastel dots on white bands, edged with narrow white lace; all made by Dwalyne of Bur-Mil rayon crêpe; the bands, sheer rayon. The slip above, $10.

The reign of the pretty petticoat, started last year, continues in this. *Pastel* petticoats are pretty plus pretty. This one is slight, flat over the hips, designed to go under the season's more slender skirts. $12. Not shown, the panties to match. $7.



Bed jacket, the sleeves gathered twice, tied above, at the elbow, puffing softly. $14. Beneath, a nightgown with a white yoke, a flair for looking feminine without looking frothy. $14. All lingerie, this page, Bergdorf Goodman; H. & S. Pogue; Young-Quinlan.

BLUE BENEATH *continued*

Above: Aquamarine nightdress of silk crêpe, with lace-edged batiste, a new marriage of fabrics and a happy one. By Colleen. $23; Tailored Woman; Bonwit Teller, Phila.

Above: Azure nightdress with an Empire waistline, Valenciennes-type lace. In Bur-Mil rayon crêpe. By Juliana. $13. Saks Fifth Avenue.

Below: Pale blue nightdress; wide, white lace banding the top, circling the waist. In Bur-Mil rayon satin. By Vendome. $8; Bloomingdale's; The Broadway.

Above: A silk satin slip, luxurious with Alençon-like lace at the hem, covering the bodice; a lace-edged slit at each side of the hem. By Fischer. $30; Jay Thorpe; Bonwit Teller, Phila. Ready in pastel tints now; in navy blue, too, by the first of March.

HORST

Chalk blue, one of the prettiest siblings of the family of blues, in a nicely tailored nightdress with cutwork, veiled by embroidered nylon, across the top of the bodice. In Bur-Mil rayon satin. By Hand-Look. $12. From Bonwit Teller; L. S. Ayres.

2

NEW CONTROL SYSTEMS

Now a whole corselet can be crumpled into a mere light handful (see opposite); yet, *on*, the same little morsel, like the rest of the new company of corsets, does a masterly job of moulding-without-forcing (see Figure 1). This one, of Contour-elastic, covered with DuPont nylon, nylon satin, and nylon marquisette with a Talon slide fastener. By Franco. $22.50, at Lord & Taylor; Marshall Field; I. Magnin.

3

2. Brassière, thin but capable, in nylon marquisette, lace-printed. By Bali. $3; Lord & Taylor.

3. Nylon lace elastic girdle with firm rayon satin elastic panel, $5; rayon-and-cotton brassière, $2; both by Munsingwear; at Best's.

4. Persuasive corselet of double-woven rayon satin elastic, nylon net. By Flexees. $18.50; Bloomingdale's.

5. Nylon power net girdle, by Venus. about the weight of a quick breath, but a controller, $10; Saks 34th Street.

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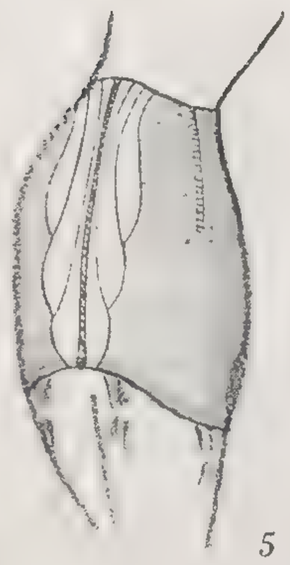

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Shown on the cover of this issue:

Brassière of French lace over nylon marquisette, $12.50; girdle, power net of Lastex yarn and DuPont nylon, cincher attached, $18.50; both by Pauline Gordon. Saks Fifth; Harzfeld's; Woodward & Lothrop. Yellow rayon transparent velvet by Martin; Saks Fifth. Diamonds, Harry Winston.

1

BLUMENFELD

1

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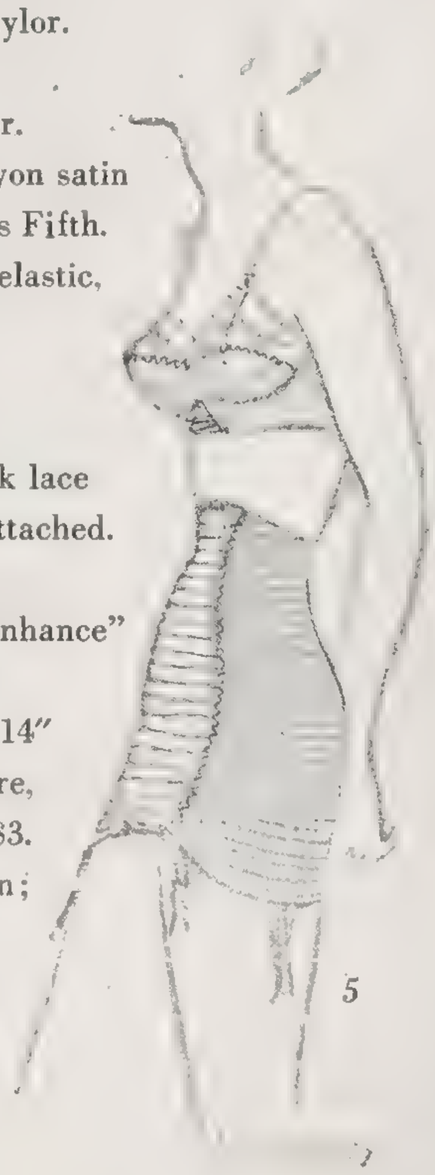
3

NEW CONTROL SYSTEMS

1. Without-a-bone pantie girdle of gauzy elastic leno cloth and rayon satin. By Gossard, $6.50; Tailored Woman; Garfinckel's.
2. Nylon power net girdle with nylon satin front panel, by Treo, $7.50. Deeply divided brassière, rayon satin, by Formfit, $3.50. Both, Lord & Taylor.
3. Nylon taffeta brassière, by Peter Pan, $2.50; Lord & Taylor.
4. Nylon marquisette brassière, rayon satin back. By Edith Lances, $7.50; Saks Fifth.
5. Pull-on girdle of power net and elastic, by Bien Jolie. $15; Lord & Taylor.
6. Tissue net girdle with rayon satin elastic panels. By Jantzen. $7.50; McCreery's. Brassière, black lace over nylon net, bosom-cups semi-attached. By La Trique. $10; Lord & Taylor.

Opposite page. Under-suit aid: "Enhance" girdle, leno elastic and rayon satin elastic with Talon slide fastener; 14" length, $16.50. Rayon satin brassière, for fashionable bosom emphasis, $3. Both by Lily of France; at Altman; Marshall Field; I. Magnin.



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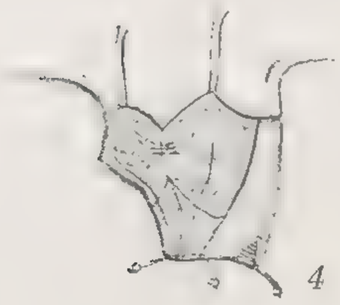

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BLUMENFELD

JOE CARTER HIRES A SECRETARY

BY THOMAS W. PHIPPS

One morning last week Joe Carter arrived at his office a little later than usual (alarm clock trouble), and as he was hurrying through the reception room he noticed, sitting on the stiff upright chairs, a number of surprisingly attractive young women.

This was a cheering sight, of course, and one that Joe approved of heartily, but for the staid old law firm of Barnett and Dunbury it was a very unusual one. Almost the only time a pretty girl graced their premises was when Charley Babcock, the firm's most cavalier client, was involved in his annual breach of promise suit, but these girls didn't have the innocent, injured look of girls about to sue anyone, and besides, there were too many of them even for old Babcock.

For a moment Joe was tempted to stop and sit down among these delightful people, passing the time of day with one, lighting a cigarette for another, when with a sudden start he realized who they were and what they were doing there—this was the morning he was going to engage a new secretary. Hurriedly assuming his most business-like frown Joe tucked his brief case firmly under his arm, strode down the hall, then disappeared abruptly into his office.

For a week now, ever since the efficient Miss Barlow had suddenly left to join the WAVES (Joe believed she had been jilted and had pulled a twist on the old custom of who runs off to sea), his affairs had been a shambles. But now as he thought of those attractive, intelligent faces in the reception room he felt instantly brighter—it was now just a matter of moments before one of them would move into his life and all would be smooth again.

The first girl to appear was a Miss Pender, tall and thin, with dark, dreamy eyes. She was announced by the receptionist and came almost glidingly through the door. She had on no hat and her hair was short and rather dramatically curled, and on her left ankle Joe spotted a thin, gold anklet. She settled herself comfortably and put a cigarette into a long ebony holder. As far as Joe could gather, living, to Miss Pender, was one long lark. She was "crazy" about typing, "adored" taking shorthand, and was simply "mad" about meeting people. "I've got a real flair for that," she said, modestly. "I suppose I should probably be in public relations or something, don't you think so, Mr. Carter?"

Joe said, yes, he thought perhaps she should, but she wasn't listening. She was ambling on, going into such detail that Joe got up and started to walk around. Her brother worked for TWA, "The laziest boy in the world." Her father lived "a sort of bum's life somewhere in Mexico," and as for her love life, "Well, that, Mr. Carter—is SOMETHING—believe me—SOMETHING! I guess that I'm just over-emotional."

She paused and stubbed out her cigarette. "I want you to know everything about me, Mr. Carter. After all, we are going to be a sort of team, aren't we?"

At this point Joe gave a couple of nervous little coughs, mumbled a few polite phrases, thanked Miss Pender very much for coming in and escorted her to the door.

Miss Corliss was a very different type. She wore a checked tweed suit, carried a small red beret in her hand and sat down on the arm of the chair, kicking her husky foot against the side. Her vitality and blooming health, along with her booming voice made Joe feel a little anæmic, and he had a quick flash of how ghastly it would be to have to sit opposite that unpowdered, shining face.

She shot half a dozen rapid-fire questions at him about the nature of the work. Joe answered as best he could but under her cold, domineering eye he found himself stuttering slightly, and he could see by her expression that she had marked him down as a slightly ridiculous individual.

He had never had any experience interviewing secretaries before (he had inherited Miss Barlow), but from these first two tries he was beginning to see that the ideal one was going to be about as difficult to track down as the ideal wife.

He heard a timid little knock on the door and a sweet, jolly little mouse appeared. Miss Parsons was dressed entirely in beige, she had shining white teeth and a smile that kept gleaming on and off like a neon sign. Her bright blue eyes and head bobbed excitedly about like an inquisitive sparrow. They shook hands and for the next three minutes Miss Parsons never drew a breath, then she folded her neatly gloved hands in her lap, sat back, and beamed. She had talked so fast, in such short clipped sentences that Joe had hardly understood a word, but now she was watching him so intently, the neon light popping on and off so violently that he forced himself to smile back.

Somehow, Joe felt that Miss Parsons hadn't really expected to get the job, but as he held open the door he felt a moment's regret—she was such a chipper little woman. But as she bobbed away he knew in his heart it was really all for the best.

Miss Barbara-Jo Allen was next. She wore a bright red dress and her long nails were the same colour. Her blond hair was loose and one strand kept falling down over her eye and she kept throwing it back, and every time she did three gold bracelets gave a gay little jingle. She was a friendly girl and there was no affectation about her. She would have been a pleasure to have around—*(Continued on page 123)*

GUESTS WITHOUT TEARS

BY MARY BROMFIELD

Over the quarter of a century that we have been hosts to every type, every age, every race, creed, or colour of individual, in various parts of the world, for dinner, for nights, for days, for months, we very often have been asked—"How do you do it? How do you keep your help? (If you do.) How do you keep your guests moderately comfortable and apparently happy? How do you make for the maximum of results with the minimum amount of work? How do you make everything appear casual and easy, and not as if the strain of having a few or many people in were about to put you and all around you into a strait jacket?"

We live here on Malabar Farm, in real Ohio country, in what is on the surface a haphazard manner. Haphazard, happy-go-lucky, sloppy, many might call it, and no doubt do, and we can hardly blame them. For it's hard to tell, in the pattern of people's lives that has held a certain unity, where lies the thread of the haphazard, and where the haphazard has become, of necessity, a deliberate part of the design. Even we ourselves do not know. But we do know that there are many things that we do which may appear haphazard, irresponsible, and unpredictable, but which are actually done with complete and deliberate planning, because they have proved to us their reason for existence through years of trial and error.

I think I'll skip the question: "How do you do it?" How anyone does any specified thing is very much a matter of temperament, and of taste. We are apt to do what we *like* to do, more or less successfully.

The second question: "How do you keep your help and do you?" I will answer as well as I can. We do keep our "help." We live twelve miles from the nearest big town, which means twelve miles from the nearest movie, and twelve miles from whatever our "help" may want to do socially speaking: from their friends, their parties, their clubs, their churches. None of them have cars of their own, and they don't get very high wages, and there is never a day or a night when there isn't someone at home for every meal.

You would imagine that "help" would be frightened away by such a state of affairs, but they are not. With the exception of one maid who left us reluctantly to get married, our "help" stuck to us all through the war years. I think one of the reasons for this fidelity is that the place has a sort of horrid fascination for them. There is always excitement, and always something going on. They also feel themselves a part of every event that takes place, and a part of the family. Our "help" are both coloured and white, and they have their meals together and are on terms of great friendliness, and certainly not because we have imposed any ideas of "social significance" upon them. Evidently they like one another, or are at least amused by, and interested in one another. Perhaps another reason that they don't leave us is that each one has his or her particular job and is seldom asked to do anything outside it; and also that we are none of us very fussy. (Maybe not fussy enough.)

At the head of the household is Nannie, who came to us twenty-one years ago as the English "nannie" for our children. Nannie really takes charge of almost everything in the house. She supervises the marketing and the spending. She makes the children (now all adults) work; she makes everyone work. She prepares all our vegetables (with help from the family) for the deep freeze, and makes our jellies and jams. Thrown in for good measure, she does a good deal of our laundry, helping Mrs. Bierly, our by-the-day laundress; and now that we have acquired an electric sewing machine, Nannie makes petticoats, skirts, and dressing-gowns for all of us. Added to that, she knits jackets, shawls and booties for every baby that is ever born to any of our acquaintances, friends, and family; and she knits socks by the dozen. She prepares all of our picnics.

Our cook, Reba, will take no help or advice from anyone. Then there is Fanny, the maid, who does the bedrooms and makes all the beds, except when we can induce the children to make theirs. Fanny helps wait on table and cooks on Reba's week ends off. Tom, the driver, houseman, and butler, shifts from one part to another with the greatest ease. Charley, our gardener, does endless errands and odd jobs for us, as well as doing gardening.

The three next questions: How do you keep your guests comfortable and, at least on the surface, happy? How do you make for the maximum of results with the minimum amount of work? How do you make everything appear easy?

To start off with breakfast. I believe that breakfast when and where eaten is one of the most important meals of the day, or the thought of breakfast the way you don't want it and when you don't want it, can sour the sweetest visit. Some like it in bed or at least in the privacy of the bedroom; some like it downstairs at a table; some alone and some in a crowd; and there are *some* who for some occult reason, even on a holiday, like to be up and dressed and running about briskly as early as seven-thirty.

In these days when people eat so small a breakfast, the mere asking for a cup of coffee, some toast and fruit, or even an egg or two at any time during the *(Continued on page 127)*

"THE FALLEN IDOL": Ralph Richardson, Michele Morgan, Bobby Henrey in Sir Alexander Korda's new suspense thriller, not yet released.

THE PARTY PREVIEW: as viewed by Garretto, Italian caricaturist; a party given by Mr. and Mrs. J. Cheever Cowdin in the Universal-International preview theatre; among the guests were Mrs. Vincent Astor, Mr. and Mrs. Henry R. Luce, Mr. and Mrs. Angier B. Duke.

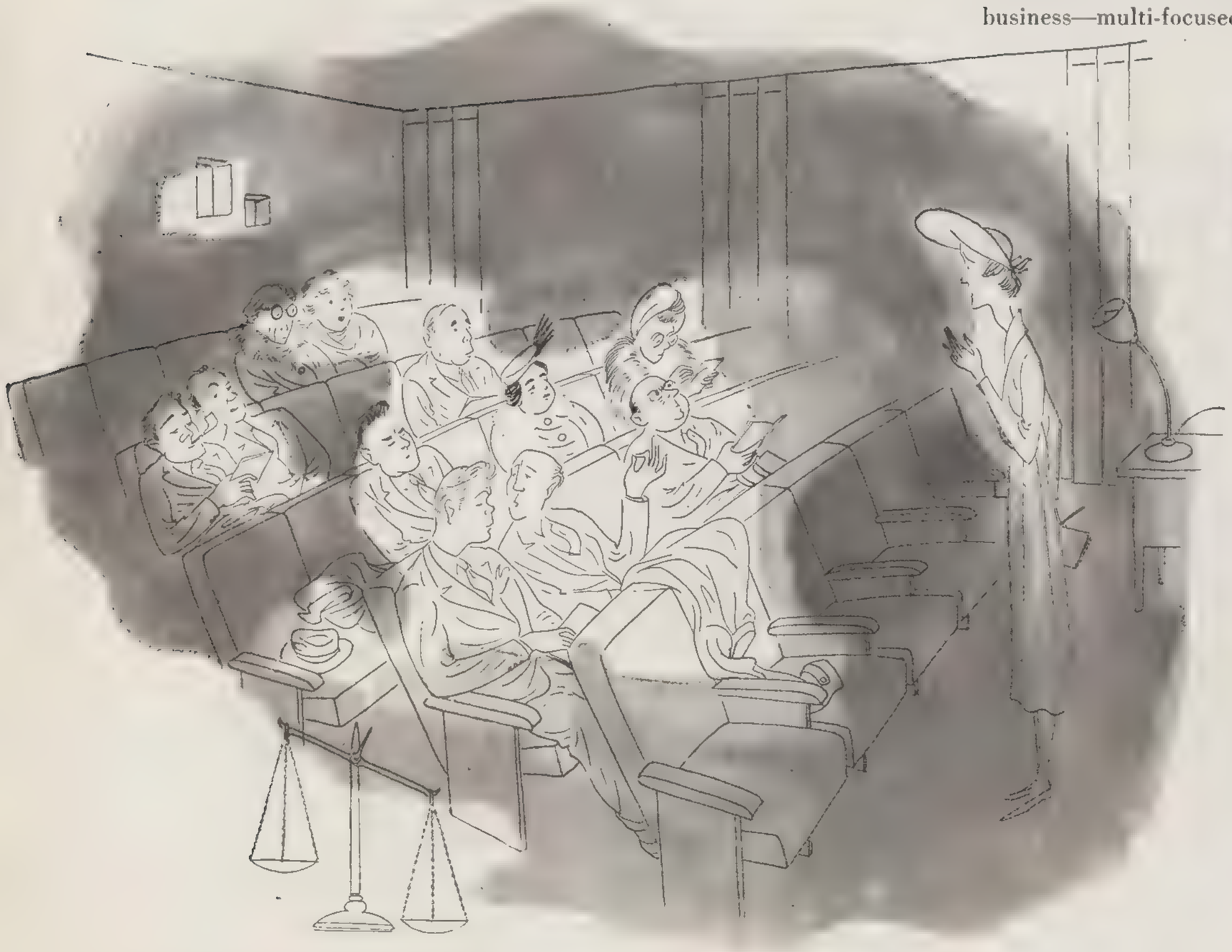
PREVIEW OF PREVIEWS

There's more than meets the eye to movie previews. Shown on these two pages are three of the many previews to which movies submit . . . the party preview, the critics' preview, and the amateur judges' preview. (The other advance showings may involve not only the critics, but salesgirls, housewives, celebrities, club women, and editors.) The power of the whispering campaign is being put to work. The Goldwyn office is so whisper-conscious that it even hires girls to ride the subway chattering praise of a current film; this assignment has the charmingly frank title of "promotion conspiracy." Private preview parties usually begin with dinner at the Pavillon, Voisin, the Colony, or supper afterwards at '21 or the Stork; some of the guests, bereft of professional critical props, straddle their opinion, but none of them fail to dine-out on the picture the following week. And it is often a subconsciously well-primed public that reads the movie critics' verdict. Although previews began for the critics, many of whom have to see from two to fourteen films a week, today many critics prefer seeing comedies and thrillers in the theatres where audience reaction is

"PORTRAIT OF JENNY": the stars, Jennifer Jones and Joseph Cotten; to be released in early spring.

CRITICS' PREVIEW: Cecelia Ager, *N. Y. Star* (front row), John McCarten, *New Yorker* (second row on the aisle), Bosley Crowther, *N. Y. Times.*

contagious. On the other hand, insulation from just such audience contact must be provided the three hundred amateur judges who are members of the National Board of Review. Meeting in small groups they classify the audience for the film, whether it should be "mature, family, or juvenile"; vote by ballot on the picture's entertainment, ethical, and educational merit. (Before qualifying for this volunteer job candidates pass through a serious probationary period—over-aggressiveness and prejudice rule them out.) Previews today are a business—multi-focused free shows which reflect in the box office.



AMATEUR JUDGES' PREVIEW: Open forum discussion after a preview among volunteers of the National Board of Review, a cross section of amateurs whose opinion counts with the film industry.

"LE DIABLE AU CORPS": Micheline Presle and Gérard Philipe in the French film, released this month.

MILTON GREENE

LITTLE AND YOUNG

(Hats AND prices)

WHITE HAT, *top left*, first spring perennial. This one, a head-hugging felt cloche with a wide band and swirls of navy-blue grosgrain ribbon. By Betmar. $6; Stern's; Kaufmann's. POLKA-DOT HAT, *top right*. New place for polka dots. These, sizzling white on navy-blue silk. Neat addition to a neat haircut. By Suzy U. S. A. $7.50; Bonwit Teller; Vandervoort's. STRAW BERET, *bottom left*, with a spring-suit future. Gold-coloured, snug, to wear at an acute angle on close-cropped hair. By Madcaps. $7; Bendel's Young-Timers; Garfinckel's. HAT IN BLOOM, *bottom right*. Here, a single pale pink rose, a white feather, on a diminutive green straw pillbox to be worn way at the back. By Betmar. $4; Altman; L. S. Ayres.

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MAKE-UP: Pat-a-Crème 1.25, 2.00 or All-Day Foundation...1.25. Rouge (cream or dry) 1.50. Illusion Face Powder . . . 1.50, 2.00, 3.25. Lipsticks...1.00 to 3.50. Eye Shado...1.50. Foolpruf Undercoat....75. Nail Lacquer...1.00.

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SMOOTH with Ardena Velva Cream, 1.00 to 6.00

MAKE-UP: Pat-a-Crème 1.25, 2.00 or Featherlight Foundation...1.00. Illusion Face Powder ...1.50, 2.00, 3.25. Lipsticks...1.00 to 3.50 Foolpruf Undercoat....75. Nail Lacquer...1.00.

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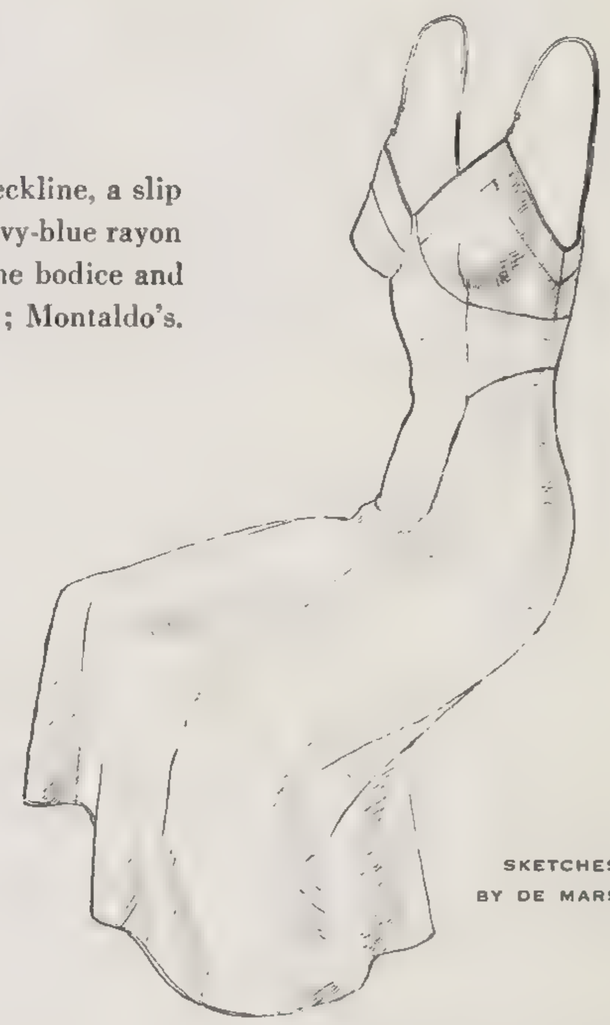
SLIPS, PETTICOAT AROUND $10

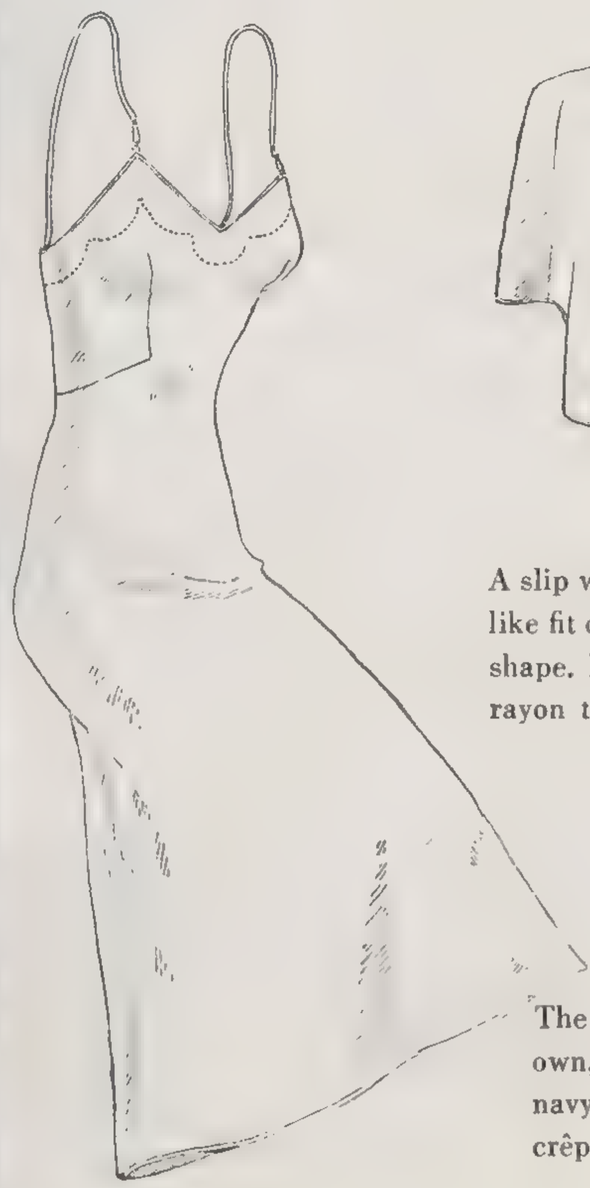
A navy-blue rayon crêpe petticoat, the hem ruffled with navy-blue Valenciennes-like lace. The unruffled price, $6. By Lady Lynne. From Franklin Simon; Chas. A. Stevens.

For a dress with a plunging neckline, a slip with a neckline to match. In navy-blue rayon crêpe with navy-blue lace at the bodice and hem. By Juliana. $10; Milgrim; Montaldo's.



SKETCHES, BY DE MARSAN

A slip with a smooth front panel, a bandeau-like fit over the bosom, a simple, uncluttered shape. In black, pink, white. By Faerie, in rayon tricot. $4; Altman; The Dayton Co.



The fit is a point, lines as unfussy as your own, meant for them. In pink, white, black, navy blue. By Mary Barron in Bur-Mil rayon crêpe. $4; Arnold Constable; Mandel Bros.

JOE CARTER

(Continued from page 116)

decorative, warm, and responsive—but, Joe decided regretfully, a girl to be any help to a man in business really ought to be able to count and spell.

And then came Dorothy Travis, tailor-made suit, neat brown hair, short, unpolished nails, cold grey eyes, and the abrupt, ruthless drive of a matron at Dachau. From the instant she came into the room she tried to put Joe on the defensive—it was an old trick and Joe caught on to it at once. They fenced for a few minutes, sizing each other up like a couple of wrestlers, then Joe turned and with a half smile looked out of the window. I'd better get rid of this one, he thought. If I don't she's likely to end up sitting at my desk and I'll be taking dictation from her.

There was nothing really wrong about the next two girls who came in—except that one was colourless to the point of anonymity. She wore a plain black dress and had made no effort at all to cheer it up, either with a flower or white collar and cuffs . . . the polish on her finger nails was broken and as she had walked across the room Joe had noticed she moved slowly, almost draggingly. The other girl was over-willing, over-anxious to please, had on too much make-up, and a most unfortunate, coy little giggle. But the most serious flaw of all, as far as Joe was concerned, was that neither of them had the faintest sign of any humour.

A wave of discouragement swept over him. Maybe I'm being unfair, he thought. These girls are all worthy, sober, decent people—maybe I ought to forget the ideal and make the usual compromise. He leaned over to pick up the telephone and tell the receptionist to send back the girl who had just left when he suddenly stopped.

No, he thought, why should I? I have to spend almost half my life in this damned office. Why the devil shouldn't I surround myself with a personality who at least keeps things cheerful—who is pleasant to look at—who by being relaxed will make me relaxed—a girl you don't have to keep editing yourself with—a girl who . . . ?

There was a knock on the door. Joe turned and there, as if on cue, stood a girl of medium height, dressed in a neat navy-blue coat and skirt, a tight-fitting black cap on the top of short blond hair. She had a warm, easy smile and when she caught Joe's eye her face lit up.

"My name," she said pleasantly, "is Janet Graham."

Joe stood up and indicated a chair. She moved briskly, not in an officious, bustling way—but with vitality. Joe saw that she wore a string of pearls, a thin gold bracelet, and that she had goodlooking feet and ankles. Around her waist she wore a twisted red and white belt.

She wasn't exactly pretty, striking was too strong, wholesome too dull—the word was the old standby—attractive. She was *soignée*, too, and feminine, but Joe sensed a hard core, and his interest was caught. She sat quite still, not looking at Joe but around the room. He saw that her eyes were a clear brown and that there were lines of laughter around her mouth.

After she had taken in the surroundings she turned back to Joe—and now she was studying him, not aggressively or apologetically, but simply to try to find out just what kind of a duck he was. With a pleasant sense of satisfaction, Joe realized that unlike the other girls he had interviewed, this one was not concerned merely with whether she got the job, but whether she would be happy in it.

He straightened up in his chair. This was a double-barrelled interview and he liked it.

"Do you know anything about law offices, Miss Graham?" he asked.

No, she said simply, but she had found out in general the kind of work it was.

"I'm afraid it's not very stimulating," Joe said.

"I think it would be," Miss Graham said, "once I was familiar with it. Anyway, I don't get bored very easily, Mr. Carter."

Joe asked her a few routine questions, which she answered in an orderly, articulate way, not overselling but genuinely trying to give an accurate picture. She talked easily, not glibly, with touches of humour, some personal details, not intimate ones, and when she was through Joe felt as if he really knew her rather well.

He had watched her carefully and he was impressed by her complete lack of trickery—she was using no devices—neither saying nor doing anything for effect. It was a refreshing directness and along with it was a quite infectious enthusiasm. She hadn't gushed once.

But the thing that Joe liked the most about her was that she seemed to be a very happy person—again there was no over-brightness, no tiresome bubbling, but an air of quiet and controlled cheerfulness. Somewhere deep in the back of his head he felt the beginnings of that curious sense of rightness that he always had when he knew he was going to get along with someone. What is it, he wondered, turning away and looking out of the window? Where does it come from—why does it suddenly hit you? It's got nothing to do with looks, age, nationality—and it's entirely unrelated to sex—Miss Graham had no physical appeal for him; maybe it's chemical, whatever that means. Slowly he started to smile. Whatever it is, it's a real luxury . . . the luxury of LIKING someone.

Miss Graham was watching him. He turned and caught her eye.

"When could you start, Miss Graham?"

She hestitated. "How about now?" she said with a laugh.

Slowly Joe got up and handed her a pad and pencil.

"O.K.," he said, laughing with her, "take a letter."

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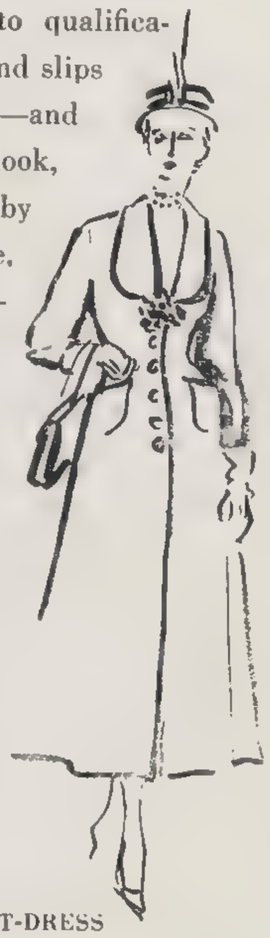
MRS. EXETER WALKS INTO SOME SPRING CLOTHES

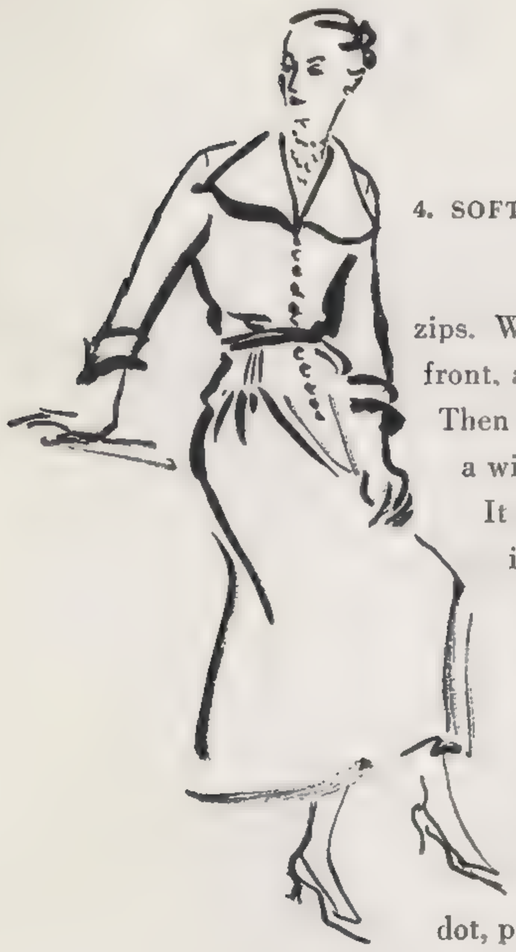
1. THE COAT-DRESS, FOR WEDDINGS, CASUAL EVENINGS

"In my time," said Mrs. Exeter, "I've gotten into the . . . the most extraordinary things. No, not situations—that's another chapter—but clothes. I remember, before my son arrived I had a maternity dress made in Paris, and it had *twenty-three* fastenings, all in different places, and it came with a diagram! Then I had a dress that hooked under my *shoulder* blades. I used to do it up in front and then twist it around. Dreadful. Ever since, I've been looking for clothes that I can walk, run, or fly into, and my dream-ideal dress is one which allows me to do my face, my hair, and even put on my hat *first*. Even those one can walk into are a great blessing. I seem to be in step with a general trend this year, which is so convenient, because it means a big selection. My sister Caroline and I went window-shopping (supposedly) but we were tempted into buying several things because of their easy-to-get-into qualifications. We even found corselets and slips in that category, and lots of dresses—and with none of your Mother Hubbard look, either. I was enormously impressed by their good fashion. Caroline, of course, had her usual down-to-earth reaction—'Just *think*, Nellie, what they would mean to people dressing in upper berths.' Isn't that typical? Show her Versailles, and she instantly scurries off to pace off the kitchen, and question the guide about the drains. Well, we each bought a corselet that opened way down the front (no tugging or straining and exasperated showers of talcum powder). One merely steps in effortlessly and

2. . . . WITH A LONG, LONG CLOSING



3. THE COAT OR, POSSIBLY, THE COAT-DRESS



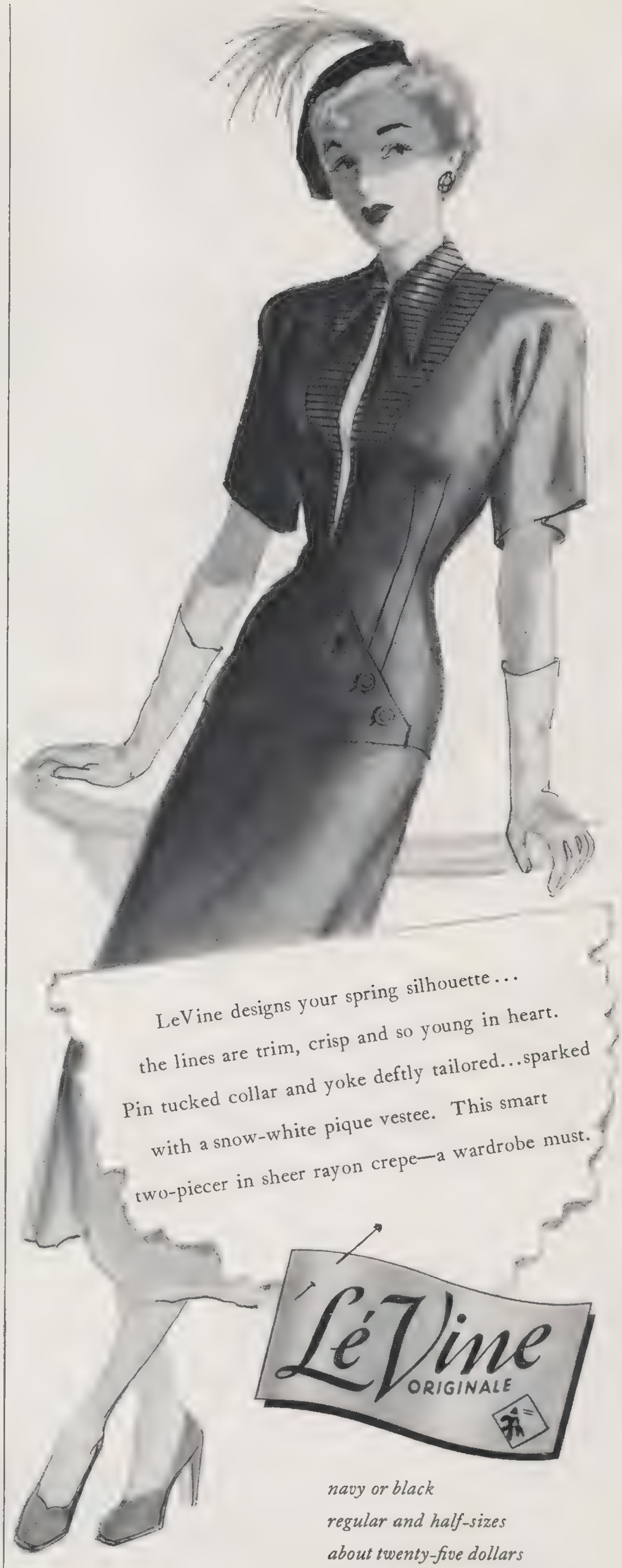
4. SOFT AND SHEER, DISCIPLINED WITH FAILLE

zips. We liked it because of the well-controlled front, and the comfortable elastic back and sides. Then I bought a rather sheer navy-blue dress with a wide, and I think very becoming, faille collar. It opens to well below the waist so I can step into it—and I intend to nearly every day this spring, and half the summer. Then I needed a navy-blue coat—no, really I did—and I found one with a double purpose. Caroline and I disagree passionately on this point, but I intend to wear it as a coat-dress on coolish spring days with a navy-blue taffeta, or perhaps a polka-dot, petticoat, and the throat filled in with pearls, or polka dots, or an organdie gilet. Don't you think it would be smart? Caroline stalked off, saying, 'A coat is a coat is a coat.' We came to terms over the most marvellous slip that zips up the front. I had mine fitted and now it cleaves in a way that no over-the-head operation possibly could, and doesn't ruffle a hair of this grey head. My next item, I freely confess, was initiated by pure vanity, but I think it will end up as one of the most useful dresses I ever owned. I found that I could get into a size 20 taffeta coat-dress, and so I *did*. It's navy blue, and opens *all* the way down the front. Perhaps I shall bedevil Caroline a little and wear *it* as a coat."

5. "ZIP-SLIP" WITH LAVISH LACE

This is what Mrs. Exeter and/or her sister Caroline bought: 1. A navy-blue coat-dress, the collar, cuffs and pockets scalloped tucking; of Onondaga's silk taffeta, by Adele Simpson, $95; Henri Bendel; H. & S. Pogue; Harzfeld's. 2. The corselet: power net and rayon satin front panel; power net *under* the bra, too, for easy movement. By American Lady, $15; Saks 34th. 3. Mildly fitted navy-blue Juilliard wool coat, with a long neckline and a sloping (rather than flaring) fullness to the skirt. By Fred Greenberg, $80; Bergdorf Goodman; Bonwit Teller, Phila.; The White House. 4. Spring-through-summer dress of Bloomsburg sheer rayon crêpe, rayon faille collar and cuffs, by Fred Greenberg, $60; Lord & Taylor; The Blum Store; Meier & Frank. 5. The "Zip-Slip," of Skinner's silk crêpe and French lace, with Talon zipper; designed by Mme. Tewi, $35; Henri Bendel; Neiman-Marcus. 6. The dotted, open-to-the-waist dress of Wesley Simpson sheer rayon crêpe; by Fred Greenberg, $45; Bergdorf Goodman; Bonwit Teller, Phila.; The White House.

6. THE IMMORTAL SHIRTWAIST, HERE FRESHLY POLKA-DOTTED



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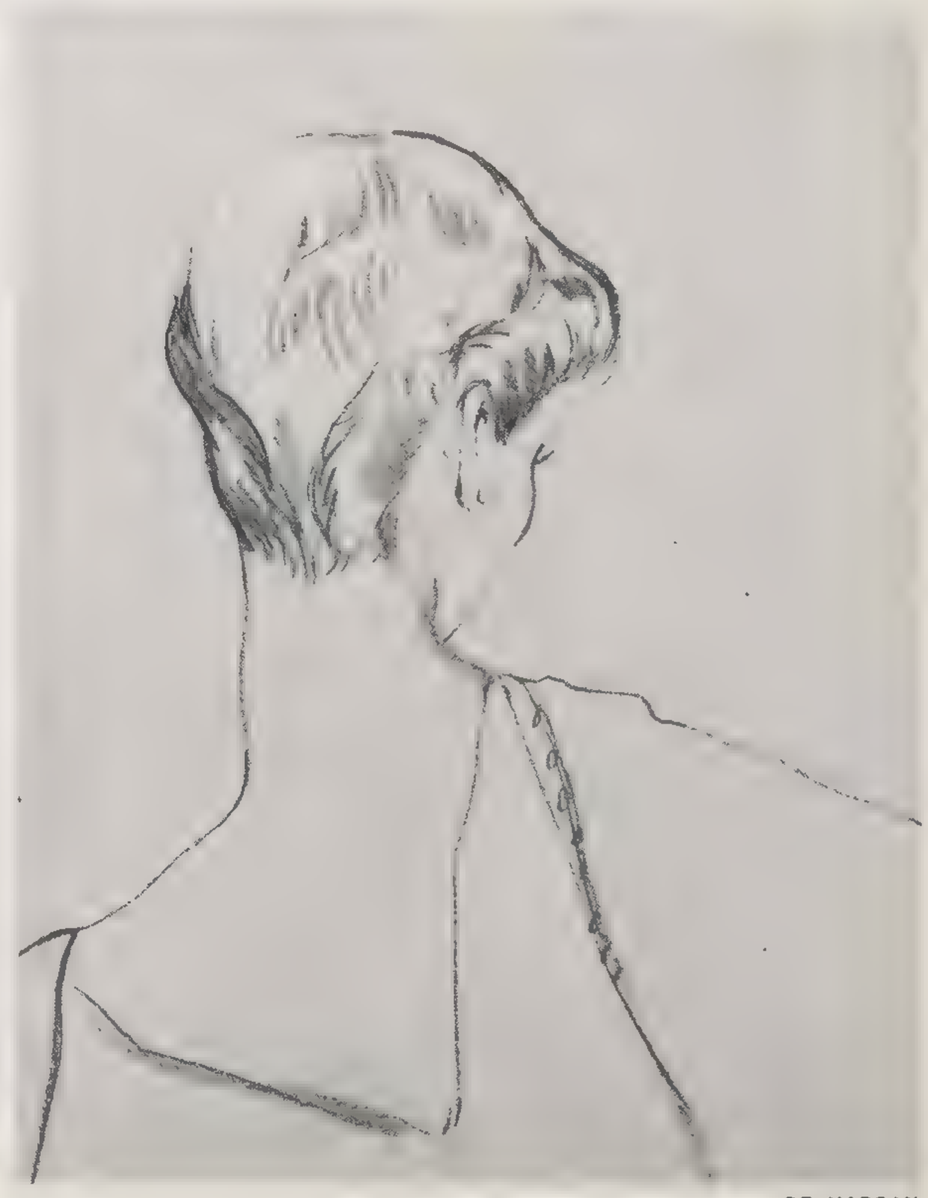
THE SHORT CUT CONTINUES

MIEHLMANN

Jean De Chant (6 West 56th Street) is apt to turn out crisp, concise coiffures with a flattering finish. This one has an elfin quality—result of brief back ends handsomely swirled.

If your hair is thick, not too fine: Peter Pace's handsome short cut (724 Fifth Avenue). The back brushed up and toward the centre—the sides and front a series of barely-turned curls.



DE MARSAN

GUESTS WITHOUT TEARS

(Continued from page 117)

day, should not break the back of any cook or housewife, however fragile. All the guests have to do is to register their wishes the night before, ring a bell when they want breakfast, and it will be brought to them. Or, if they do not like breakfast in bed, they can come down whenever they want to and there will be someone to take their order. There's always someone to talk to, and have breakfast with, for the sociably inclined.

So much for breakfast. Unless there are only eight of us, which is so rare as to be a cause for comment, our other meals are all buffets. Everybody is seated at the dining-room table, and goes back to his or her respective place as soon as he has helped himself from the sideboard. Dessert and coffee are served.

We put all the extra necessities on the table—the butter, bread, crackers, salt and pepper, ham, pickles, honey, mayonnaise, olive oil, vinegar, cheese, mustard, catsup, sugar and cream. It takes quite a little while to break in some of the more timid or better-mannered to grab for theirs. They require a bit of coaxing, especially those whose better, kindlier nature prompts them to pass things, but after one meal, almost everyone is using the "boarding-house reach," and working for his own survival.

There are two reasons for the buffet meals. The first is, obviously, that it makes meals possible for a number of people with no one to wait on the table. The second reason is that we really hardly ever know how many people there will be.

Menus must of necessity be very simple. For lunch, for instance, we start off very often with soup, a well seasoned consommé, or a hot or cold vichysoisse. The soup is always served. We generally follow that up with a soufflé (cheese or fish) or eggs and bacon, or cheese macaroni, or spaghetti with plenty of fresh vegetables, and always a salad. For dessert we have cheese and crackers, or stewed or fresh fruit, or melons. When there are not too many guests, and they can be served, we have an entire lunch of pancakes and sausages with maple syrup. There is nothing very original in these menus, but I would like to have someone offer an original idea for a house where almost every day there are fifteen people living and eating and where, almost every day, four extra people turn up smiling and uninvited at twelve-thirty. Our dinners are naturally heavier, with a meat or fowl or fish course, hot or cold on the buffet, vegetables, and the inevitable salad. For dinner there is always a real dessert, of the rich variety, and that, of course, is served.

We use our living room for everything, thus making it in truth a living room. Lots of living rooms are treated in a peculiar and antiseptic way. No one has even haunted them! In our living room, we try to have anything that can be needed during the day and evening. During the warm weather there is a regular bar on the porch off the living room, which has long French windows always open, making the porch virtually a part of the living room. In winter, we have a liquor table right in the living room. It is as small and unbarlike a table as possible, and on it there is always bourbon, sherry, Scotch, gin, vermouth, and rum.

We have a big container of pretzels in the room and boxes of nuts in a conspicuous position on the tables. On great occasions, we serve hors d'oeuvres, for we have cans of all sorts and varieties in the cellar and can bring up a *pâté* to eat with crackers or make a cheese mixture.

In the living room, in front of one of the sofas, within easy reach of all, is a large, round, low table. This is not only covered with the current magazines and newspapers, but with every possible type of picture book. Right now it has on it all of James Thurber; a volume of prints of Toulouse-Lautrec; a ditto of Goya, which was autographed by Ernest Hemingway many years ago, before he became famous. There is also *The Rime of the Ancient Mariner*, with Doré's illustrations, and several Peter Arnos. A most popular book among guests, old and young, is the *Astrology Birthday Book*, published in 1929, and a nostalgic volume of bound copies of Vogue of the years 1912, 1918, and 1938.

This table sounds like and is somewhat of a mess, but guests with the widest and most catholic tastes can be amused, through many a hot or cold, dry or wet day. Working your way conscientiously around the table, book by book, can use up as many as two or three visits. The living room is also equipped with all manner of games from chess to bezique. No one who would rather play games or read has to make conversation. There is also a small sitting room on the other side of the hall, so that anyone longing for privacy can escape.

As we live on a farm and a good many of the people in the house, including the host, work on it, we have a farm bell to call to meals not only the workers but those who are taking walks or swimming. When there are people staying in the house, we ring the bell first a half an hour before meals as a signal for cocktails and a second time when the meal is on the table. Another house rule is that no guest is condemned to drive thirty miles for cocktails in one direction and thirty miles for dinner in another, or to be up at dawn for a tennis or golf match. If they want to go to such events, they can, but if they don't want to they can most certainly stay at home.

Actually, there is nothing new in our way of living. We learned it not only from experience, but mostly in England. It is like life in an English country house in the old days, which we think was the pleasantest, and perhaps the most civilized, life the world has ever known.

[EDITOR'S NOTE. *Mrs. Bromfield is the wife of the well-known novelist and farm expert, Louis Bromfield. They live near Lucas, Ohio, on their famed thousand-acre "Malabar Farm."*]

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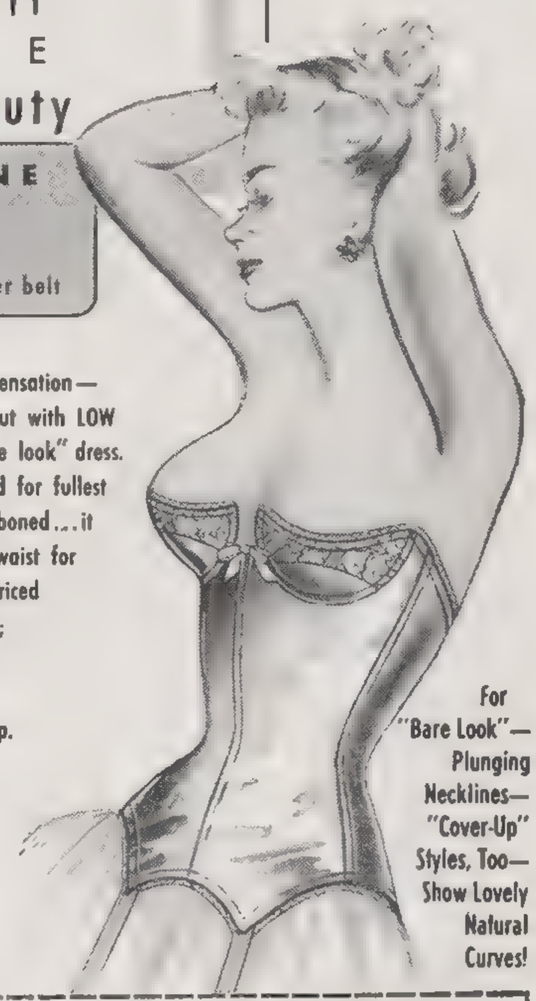

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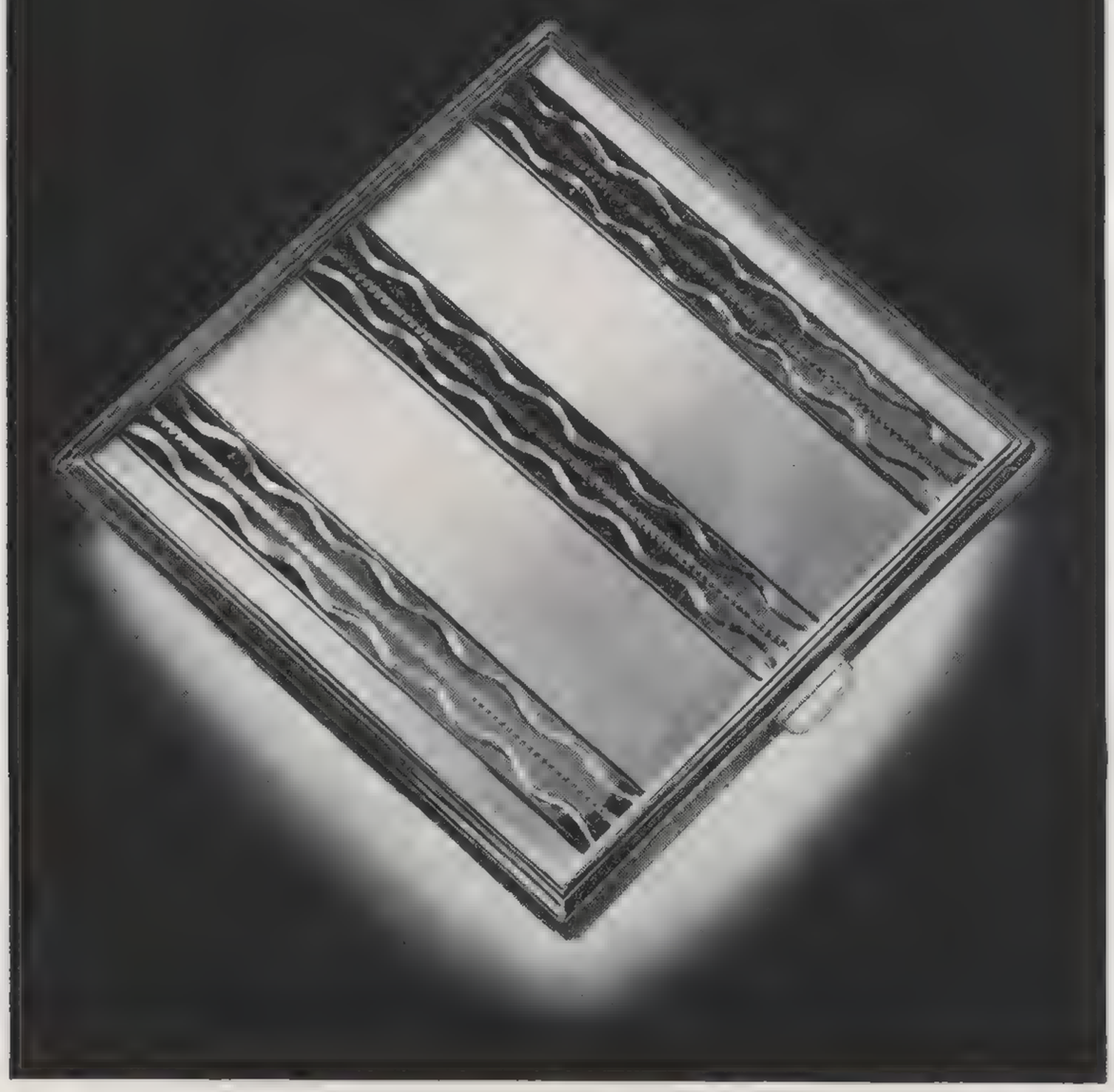
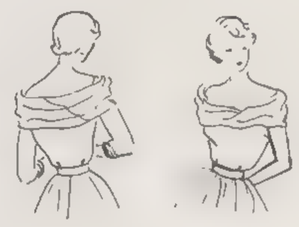


DESIGNS FOR DRESSMAKING

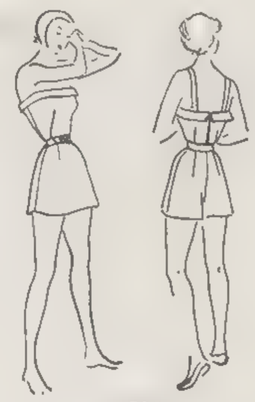
6711

Another look at the suit. In sizes 12 to 20 (30 to 38), 40. Size 16, about 4½ yards of 39" material.



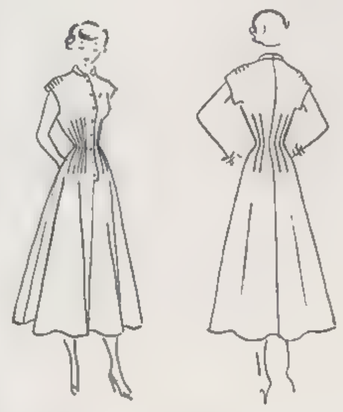
6707

This one, sizes 12 to 20 (30 to 38). Size 16 needs about 2¼ yards of navy-blue chiffon, 39" wide.



6709

An "Easy-to-Make" design. Sizes 12 to 18 (30 to 36). Size 16, about 1⅞ yards of 39" material.



6703

Pink dress, page 61. It comes in sizes 12 to 18 (30 to 36). Size 16, about 4⅝ yards, 35" material.

6708

Gala evening skirt, page 71. Sizes 24 to 30 waist. Size 28 needs about 11 yards of 39-inch material.

S-4966

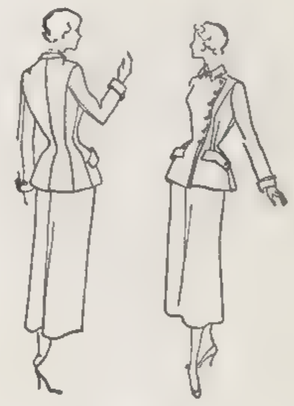
Another view of the coat, page 72. In sizes 12 to 20 (30 to 38). Size 16, about 3⅝ yards, 54" material.

6715

Yellow Shantung dress, page 67. In sizes 12 to 18 (30 to 36). Size 16, about 4¾ yards, 39" material.

6716

Sizes: small (28 to 30), medium (32 to 34), large (36 to 38). Medium, about 2½ yards, 39" material.



483

Back view of suit, page 72. Sizes 12 to 20 (30 to 38). Size 16, about 3⅝ yards of 54-inch material.

S-4967

The low-cut dress, the covering jacket that has a spotlight on page 68. In sizes 12 to 20 (30 to 38). Size 16 needs about 4⅝ yards, 39" material.

S-4968

Another look at the dress to travel in, seen on page 64. Comes in sizes 12 to 18 (30 to 36). Size 16 needs about 3⅝ yards of 54-inch material.

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THE BEST OF TALK

(Continued from page 81)

juggled, she walked the tightrope, swung from trapeze to trapeze, performed sleight-of-hand tricks. Let us admit, and this is where my precautions began, that she sometimes cheated; the weights she lifted were only cardboard, sometimes she lost her balance. Some people would notice this, some laughed at her behind her back, others suffered. I was one of the latter, I felt sorry for her, I could see her getting embroiled, floundering, going off at a tangent. Anything rather than to have recourse to silence! A sort of speech madness, a verbal vertigo prevented her from being conscious of her lapses. After several experiences of this kind (often she succeeded without a slip) I decided never to meet her in public, to see her only alone.

And yet... and yet! Since I am letting myself go, and I prove my fraternal affection in refusing to follow the detestable practice of incense burning which does so much harm when the incense burner is swung too vigorously, let me recall one profoundly successful evening. It was at the Princesse de Polignac's. I liked the Princesse; I liked her sly way of handing down irrevocable verdicts, accompanying these verdicts with a little smile half hidden in her tulle, while she swung her head with the movement of a malicious young elephant; I liked her magnificent profile like a cliff worn by the sea... It was probably due to the fact that it was the end of the evening that we owed the good fortune of an Anna de Noailles in full possession of her gifts.

The evening was almost over. On the pale *Savonnerie* carpet the musicians' stands and the listeners' chairs were left stranded in disorder. All at once, among the musical wreckage, I caught sight of the Comtesse de Noailles seated in the midst of a circle of ladies. She was engaged in the most singular exercises. Before a nightingale begins his song, he practices. He croaks and caws and bellows and squeaks, and any one standing at the foot of the nocturnal tree, who is not familiar with his methods, is amazed. The Comtesse went through the same prelude. I watched her from a distance. She sniffled, she sneezed, she burst out laughing, she sighed as though her heart would break, she dropped her Turkish rosaries and scarfs. She took a deep breath and then, swiftly working her lips in and out, she began.

What did she talk about? I no longer remember. I know that she talked, talked, talked, and that a great crowd gradually filled the vast room, and that the young people sat on the floor and the older ones on chairs in a circle around her. I know that the Princesse de Polignac and the Princesse de Caraman-Chimay (her friend and her sister), standing at the right and at the left, seemed like the acolytes in a prize ring. I know that the footmen in black and the powdered valets in knee-breeches approached through the half-open doorways. I know that through the June windows, like the waltz in the Lubitsch film or as in the film where Liszt played, the words of the Comtesse bewitched the trees, the flowers, the stars—that they penetrated the neighbouring apartment houses causing quarrels to cease, embellishing the sleepers, and that everything, from the star to the tree and from the tree to the chauffeurs of the waiting limousines, murmured: "The Comtesse is talking... the Comtesse is talking... the Comtesse is talking..."

Poor proud darling, how she would have suffered in our age of speed, so disrespectful and so inattentive! Could Wilde today tell one of his apologues? I doubt it. "Once upon a time . . ." Everyone turns away. Conversation begins again. There is the syncopation of gossip. Elbows rub. Legs touch each other. Wilde is left stranded, alone, pale, with a purple carnation in his hand.

As a matter of fact, I have been told that the Comtesse, in those last months, was a victim of a similar discomfiture. At the F. M.'s, seated at one end of the tea table surrounded by elegant young women, she had wanted to take up the reins. Utterly futile! The young idiots interrupted her in the middle of a sentence, poked fun at her, and practically treated her as though she had been one of those old women one sees gambling at Monte Carlo.

The Comtesse shrivelled, grew pale and haggard, like those Chinese nightingales who, huddled with spread wings at the bottom of the cage, die in an excess of rage.

Her sallies were like machine-gun fire. They could not have been better aimed. Provided the public does not annoy her, putting her into a disastrous frenzy, she strikes the bull's-eye every time. Egg or eagle, she never misses. And having shot down an eagle one might expect her to say with that Archduke of Austria: "What, he has only one head?" For, purely intuitive, she imagines that she has the culture of a Goethe. The electricity emanating from her which amazes everybody, the lightning that plays about her, the vibrations she emits, she stubbornly persists in mistaking for intelligence. The naïveté of genius—she will have none of it! Madame de Montebello's estimate: "Anna looks toward Versailles with the eyes of Madame de Pompadour's blackamoor," rouses her to revolt.

This revolt will be the theme of endless intimate discussions "among the chintzes"; this was the expression consecrating our custom of avoiding each other in society and of meeting only at her house, 40 Rue Scheffer.

Ginet, her old butler, reeks of the cellar. Zigzagging he pushes me toward a padded door. This door opens into a little sanctum of silence, a tiny hallway intercepting noise; books and cork covering the walls, carpet lined with cotton wadding. This remote silence precedes a second padded door, that of her bedroom. I enter. Anna de Noailles receives lying

(Continued on page 130)

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THE BEST OF TALK

(Continued from page 129)

on a large Louis XVth bed. The room is the bedroom of a young girl around 1900. The only contrast is an enlarged photograph of Minerva, leaning with her forehead against her spear. Stiff, helmeted, bent like the figure seven, she meditates. But this pensive Minerva is not her patron goddess. Her patron goddess is more like the turbulent Pallas of the Aeneid, grasshopper of the Acropolis, the holy hill from which she descends through the inner portals.

What a contrast (the same as between the bedroom and Minerva) these yellow ribbons, these laces, these chintzes, all this furniture with twisted legs, these gewgaws of every sort, and the lady of the house! Her hair like a raven's wing, clubbed and curled (which she calls her column of Vendôme), falls in spirals over her shoulder, her great pupils one would think were painted on a band masking her eyes and that she is lifting her head to see from under it. These superposed eyes, these enormous eyes, stream to the right and left of her horizontal face. A prominent nose, a beak, mobile nostrils strongly notched, made to smell all the odours of the world. A charming mouth with lips curled like a rose, and the jaw of a carnivorous animal. The bony structure fits Lemaître's description: "What a charming insect!" The microscope reveals an arsenal of saws, claws, and antennae.

It is glory that she idolizes. Glory, her *idée fixe!* "You admire only failures!" she reproaches me. In vain I show her that the privilege of France is precisely to possess secret glories, illustrious men whose existence the crowd does not suspect. Rimbaud, barely. Verlaine, scarcely more. But Hugo! Glory is the number of squares, streets, and avenues. For the Comtesse the proof of God's existence would be His celebrity, Rome, and the number of His temples. "Anna," I say to her, "you would like to be your bust in your own lifetime, but with legs to run about everywhere." Our disputes always ended by my flight. I would leave the table. The Princesse de Polignac remembers having gone to look for me and found me with Anne-Jules, the Comtesse's son, playing checkers. One evening (the dispute was caused by my letter to Jacques Maritain) the Comtesse in her long nightgown, brandishing a chair, chased me out to the landing. She leaned over the stairs holding on to the bannisters and cried: "Besides, you know, if God existed, I should be the first to be informed!"

At the window of the room of the chintzes, a box of hyacinths was an obstacle the Comtesse never jumped over. I believe that (except when she was smelling Amphion's heliotrope) she imagined gardens, corollas, the hairy bumblebee like the eye of a Persian princess, through the box of hyacinths, through those perfumed sentinels watching, erect, over her light and scant repose. She slept badly, stuffed herself with soporifics, suffered and rarely spoke of her sufferings. She was considered a hypochondriac. Marcel Proust too was regarded as a *malade imaginaire.* To say "I am dead" instead of "I am tired," that is imagination. Poets, imaginary invalids. And they die. What a surprise! How shocking! They thought we were made of steel.

Anna received a thousand doctors. She never wanted them to treat her. She always wanted to treat the doctors. . . .

She is dead. Life is dead. She is dead, the one of whom Maurice Barrès said: "This is the most sensitive point of the universe" and spoke of "her little body of a Spanish Christ." She wished to be embalmed. Embalmed, I dared not look at her. Embalmed, I saw her as Thaïs at the Guimet Museum. Thaïs among falling leaves, the crepitation of old cigars, dried rose petals and bandages, floating on the river of death. . . .

When I am dead, I shall go to see Anna de Noailles. I shall cross the hall of clouds, I shall open the door, and I shall hear the voice of our disputes: "My dear, you see for yourself, there is nothing, nothing afterward. You remember... I always told you!" . . . and to my eternal joy, it all begins again. The Comtesse talks.

(Translation by Louise Varèse.)

NEW DESIGN

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MATISSE

(Continued from page 76)

It will be a small, intimate chapel, only forty-five feet long, thirty feet wide in the apse, narrowing to eighteen feet in the nave—seating a congregation of about ninety. The position of the simple altar is unusual: when the priest says Mass, he will be in profile both to the Dominican nuns sitting to one side in the choir, and to the congregation in the nave.

At Matisse's Vence villa, I found him in the sunny living room, a benign figure of Edwardian elegance, sitting up in a red bed in a faded turquoise sweater and tie. Next to him, an ingenious construction epitomized his passion for order: a combination bedside table, revolving bookcase and cabinet which he designed himself. Outside each drawer an off-hand little drawing described its contents: a watch, a medicine bottle, a pencil—the artist's shorthand notation in white brushstroke. The yellow and red blanket across his knees, the iron scrolls curving into arabesques at the foot of his bed were the only reminiscent echoes from Matisse's personal patterned universe. With the exception of a frieze of bold ink sketches of a girl's head (his granddaughter) pinned across the top of one wall, only designs for the church remained. These were arranged with layout precision around the neat, casual room. His fresh voice and his clear blue eyes, gay behind gold-frame glasses, emanated an aura of harmonious tranquillity and cheerfulness making it impossible to think of him as an old and ill man.

"I have to work in bed," he apologized, "so I moved into the largest room of the house. I like to have my sketches pinned up around me, and I need space for my cut-outs." He waved a carefully manicured hand at long strips of brown paper climbing the walls on which were stuck small designs in bright painted paper.

"So you have heard about the church?" asked Matisse. "Yes, I am going to decorate a church . . ." and he laughed outright in obvious pleasure at the idea that he, a well-known nonconformist, was involved in such an undertaking. The story he then told showed how unpredictable the channels of inspiration can be.

During the war Matisse lived in Nice in a large apartment with hundreds of tame birds. He was very ill. Although the young nurse taking care of him wanted to be a nun, she was so devoted to her patient that she put off entering a convent until his recovery. When Matisse could work again, she changed her uniform for the Dominican veil. Matisse was deeply moved by her dedication. Between the two, there had developed a deep friendship. Sœur Jacques came back for occasional visits. She liked to talk about her water colours, and once she arrived with a book she had made, no bigger than a thumbnail, filled with minute painted landscapes. Matisse so admired it that she gave it to him, inside a little silver box, for a New Year's present. Although she knew that Monsieur Matisse painted too, she had never realized the extent of his fame. When he showed her some recent pictures, asking her opinion, she apologized hesitantly, "Well . . . the colours are very pretty . . . but it is not exactly the kind of thing I like." Pleased at her frankness, Matisse said, "You are the only person who tells me the truth."

Some time later, Matisse moved to the nearby hill town of Vence, establishing himself in a pale ochre box of a villa, "*Le Rêve.*" Later still, by an extraordinary coincidence, Sœur Jacques came to the Vence convent immediately across the street from her old friend. She found the nuns talking about projects for a new chapel. Aspiring to design one of the stained glass windows, she made a tentative water colour, but the results disappointed her. She took her sketch over to Matisse for advice. Because her intentions outdistanced her craft, kindly, gently, Matisse made some suggestions, then sent to Paris for sheets of coloured cellophane so she could cut them to her design and thereby judge the effect.

By the time both the cellophane and the two Dominican monks, Father Couturier and Brother Rayssegeuier, in charge of planning the new chapel had arrived in Vence, Matisse was completely fascinated by the problems of designing stained glass windows. They realized that Matisse's interest was a unique chance. Both monks were thoroughly familiar with contemporary art. Father Couturier, a familiar clerical figure in modern art circles, is responsible for much of the revival of French Christian art. His vision resulted in the Rouault windows at Assy, his persuasion added Léger to the list of other non-Catholic artists who contributed to its decoration. Young Brother Rayssegeuier, working on the architectural drawings for Vence, has one of those imaginative, intellectually curious minds which are so often found among the younger French clergy.

After several conversations with these monks, Matisse offered to design first one, then all of the windows for Vence. Once his creative thought had settled into this new channel, it dug a further path. Soon he visualized the decoration of the interior, then the walls themselves. Gladly the Dominicans gave up previous plans. Matisse absorbed the entire project.

Now on one side of Matisse's bed is a white cardboard model of the chapel, made by Sœur Jacques. Bands of cellophane represent windows, flecked with wiggles of coloured paint. "The windows run from floor to ceiling, fifteen feet high," explained Matisse with enthusiasm. "They will be made of pure colour shapes, very brilliant. No figures, just the pattern of the shapes. Imagine when the sun pours through the glass—it will throw coloured reflections on the white floor and walls, a whole orchestra of colour." It is the technique developed in his book, *Jazz*, published last year. First he paints sheets of paper an intense flat colour; then with a large pair of scis-

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Mail your thesis—before midnight, March 15, 1949—to:

VOGUE'S PRIX DE PARIS DIRECTOR

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MATISSE

(Continued from page 131)

sors he cuts out a shape. Some are geometric. Some have a leaf-like pattern. These pieces are then pasted together into an extraordinary kaleidoscope which produces a sudden physical excitement, like the top fortissimo of an expert chorus.

"The only decoration inside the church will be black and white." Matisse leaned out of bed to point at the homemade model. "You will see how the intensity of a single black line can balance the impact of the coloured windows. On this side I will place a drawing of the Virgin and Child, surrounded by flowers (10 feet by 18). Over here will be the Stations of the Cross (10 feet by 18), not set around the church but running up one wall in a continuing panorama of fourteen tableaux. Here will be Father Couturier—I mean St. Dominic—Father Couturier posed for the drawings so I always get it confused."

Matisse had to devise a special technique to execute these drawings —they are huge—and he can not leave his bed. He explained, "It will be most effective. The walls will be plaster, but I will draw on squares of white tile which have been cooked once, then coated with a special preparation. After I have drawn on them, they will be baked again, setting the line permanently. These squares will be small, so easy to handle. When finished they will be spread over the walls, giving an alive surface with a definite brilliance.

"What you see here," he continued, "are only working sketches. I make a great many in preparation, then the final drawing will be made directly on the tiles. I draw a subject over and over again until I really feel it in my hands." He noticed I was looking at a large sketch of a girl's head traced right on the living room door. "I did that blindfolded. After working from a model all morning I wanted to see if I really had it. I was blindfolded and led to the door." It looked almost as sure and free as the other sketches in the room.

When Father Couturier described posing for the figure of St. Dominic, he said he sat in Matisse's studio for over an hour, chatting while the artist made sketch after sketch in charcoal. Matisse himself talked constantly while he worked. Suddenly the atmosphere changed. Matisse became tense and silent. His secretary appeared at his side, holding drawing implements with the gravity of a nurse attending a surgeon about to perform a dangerous operation. Almost holding his breath, Matisse made a few decisive lines on a fresh paper. This was the final drawing of the series; the accumulated experience gathered during the hour.

Reminded by all this of the recent documentary film which shows Matisse actually sketching, I mentioned it to him. "There was a passage showing me drawing in slow motion," he said very seriously. "Before my pencil ever touched the paper, my hand made a strange journey of its own. I never realized before that I did this. I suddenly felt as if I were shown naked—that everyone could see this—it made me deeply ashamed. You must understand," he insisted, "this was not hesitation. I was unconsciously establishing the relationship between the subject I was about to draw and the size of my paper. *Je n'avais pas encore commencé à chanter.*"

Matisse has been working on the designs for the chapel for almost a year and expects to finish them in another six months. The intensity of his creative process, and the very nature of a project which demands him to be not only draughtsman and decorator, but architectural designer, excludes other activity. Matisse has not worked at an easel for months, nor will he until the church is completed. "I have time for painting," says he cheerfully, "I am only eighty!"

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